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TREASURES OF THE HERAS INSTITUTE

KALPANA DESAI

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Treasures of The Heras Institute

(A Select Catalogue)

Kalpana Desai

Foreword by Dr. H. D. Sankalia

Preface by Rev. Fr. J. Velinkar

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Foreword

I am very glad to see that Dr. Kalpana S. Desai has at last given to world of scholars a catalogue of antiquities collected by the late Rev. Fr. Heras since 1923. All these years the collections were being made and it was keenly felt by Fr. Heras himself that a catalogue should be prepared, and in 1927, when I returned from England, he asked me to take up the Jain images. Thus a beginning was made, and a small catalogue was published in the Journal of Indian and Iranian Studies. Since then, all of us who visited the Heras Institute felt that this work must be continued. Unfortunately no serious student came forward and the collection remained uncatalogued.

A unique feature of the present catalogue is that it also includes Mesopotamian antiquities. This I think is the first time in India that West Asian antiquities, very important in their own way, find their place in an Indian catalogue. It is hoped that the example set by Dr. Desai will be followed by others, and that they will prepare catalogues of the vast collections in various institutions.

Connoisseurs of art will be glad to see that the publisher has not stinted on art paper and the paper for the text. This is also an extremely praiseworthy example for other art publishers.

26th August 1976
Deccan College
Poona

H.D. Sankalia

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To

Rev. Fr. A. Esteller, S.J.

Former Director of the Heras Institute, without whose initiative and enthusiasm, the catalogue would not have seen the light of the day.

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Preface

It is with a sense of relief and joy that we present to students, lovers and connoisseurs of art this catalogue of some treasures of the Heras Institute Museum : relief that the fifty year obscurity of the antiques has ended, and joy because of the use this catalogue can be put to, thus adding to the gladness of the occasion of the Golden Jubilee of the Heras Institute.

The Indian Historical Research Institute, now known as The Heras Institute of Indian History and Culture, was founded by the 36-year young Henry Heras in 1926, only four years after he landed in India. By then he had already attracted a nucleus of students round him. As he inspired, led and guided them, he nurtured a generation of scholars. Sankalia, Moraes, Saletore and others, who would excel and become household names in the various fields of Indology, were among those students. He also found time to travel widely, write books and articles, and conduct excavations at Vala and Son in Kathiawar and at Chandor in Goa.

Before long he began to feel the need of a museum for his Institute. The museum was not to be a show-piece or window-display but a collection of antiquities which the student might examine and appreciate in order to understand and be proud of India's history and heritage. Despite the lack of funds, his hard work and affability attracted a number of generous donors. His first acquisitions were four small Maratha guns presented by the Rector of St. Mary's High School. Later three old copper coins of the Gujarat Sultanate were presented by a friend. Little by little hundreds of Vaishnava, Shaiva and Jain icons, priceless sculptures, copper-plates, coins (my own father presented a gold coin from his treasure-chest!), paintings and manuscripts followed : many bought, some donated and others gathered here and there. The Nandi bull and *vir* and *sati* stones were brought from the sites of the excavations.

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With a fairly good museum, he devoted the latter part of his life to archaeology and the decipherment of the Indus Valley script. This led him to the publication of his major work, *Studies in Proto-Indo-Mediterranean Culture*. The work of deciphering the script led him to study Mesopotamian inscriptions, seals and plastic art. So to the Mesopotamian region he went, returning with some valuable antiquities. These form a precious part of the Museum and some have been illustrated in this book.

Fr. Heras was also a pioneer in the cause of Indian Christian art, masterpieces of which are among the cherished possessions of the Museum. With love and vision, he fired several promising young artists into interpreting Christian themes through the medium of Indian symbols and styles of art. In painting he enthused Angelo Fonseca, Olympic Rodrigues, *et al.*, in sculpture some artists in Trivandrum, in architecture he was personally responsible for the plans of the beautiful Cathedral at Belgaum. In 1949 he was asked to prepare an exhibition of Indian Christian art which could be displayed in Rome during the Holy Year 1950, and in 1954 a similar request was made by Cardinal Gracias on the occasion of the Marian Congress. Some of those exhibits form a valuable part of the Museum but, like the numismatic section, have not been included in this catalogue.

Tired by his labours and stricken by cancer, Fr. Heras went to his reward the following year, 1955. Since then the growth of the Museum has been slower. However, in April 1974 at the suggestion of Fr. A. Esteller (former Director of the Institute), the services of Dr. (Miss) Kalpana Desai were engaged to clean, classify and catalogue the icons of the Museum. The work was later extended to the manuscripts, miniature paintings, sculptures, coins and other antiquities. That painstaking and devoted labour of Miss K. Desai, which was supported with substantial assistance by the Heras Society, the Dorabji Tata Trust, the K.R. Cama Oriental Research Institute and Mr. Jehangir P. Patel, has led to the birth of this catalogue. Mr. Shakti Malik of Abhinav Publications took a personal and ready interest in the publication of the same. To all of them the Heras Institute is very grateful. And with the assistance of our well-wishers and benefactors, we feel sure that the complete catalogue of all our antiquities will see the light of day in the not too distant future.

March 15, 1976

J. Velinkar, S.J.
Director
Heras Institute of Indian
History & Culture

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Fr. J. Velinkar, Director of the Institute and Fr. John Correia-Afonso, the Associate Director, for their kind cooperation and the facilities offered to work at the Institute.

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Photographs by the author.

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Mr. Mahadev Rabate, the peon at the Institute for his genuine help.

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INTRODUCTION

The collection of the Institute did not start with the intention of building up an independent museum. It was done initially to facilitate the first-hand study and knowledge of Indian art and culture to the students of Indology, hence, the museum cannot boast of a very large collection. But it is varied, and it extends its scope even to the cultures outside India. Fr. Heras's interest in the Mesopotamian culture enabled him to collect some very valuable and interesting finds from there, like the seals, amulets, terracottas, etc., which the Institute is proud to possess.

As the collection is varied in its scope, the catalogue illustrates representative images in stone, metal, ivory and wood, besides the Mesopotamian seals and terracottas. Though an effort is made to reproduce beautiful images, aesthetics is not the only consideration. Important and interesting images also find their place here.

MESOPOTAMIAN ANTIQUITIES

The Mesopotamian antiquities preserved in the collection are mainly in its glyptic specimens and terracottas, besides some clay tablets and inscriptions.

The glyptic art of Mesopotamia consisting mainly of cylindrical seals, stamp seals and amulets covers a wide range of periods starting from the earliest Uruk period (beyond 3,000 B.C.) to the Neo-Babylonian and Persian times (6th c. B.C.) passing through the various phases of cultural admixture.

Cylindrical seals, prior in antiquity to the origin of writing, are carved in the reverse (negative-like), so that when a seal is rolled on the moist clay it impresses a (positive) relief on it. The use of these seals was very common in Mesopotamia and was also known in Egypt. They were used as stamps for identity, for sealing a parcel to guarantee its security, and sometimes also to legalise a document. To assure the security of the contents, an earthen pot was covered on top with a cloth which was tied to its neck by a string. The moist clay was applied to the neck or the shoulder of the pot on which the seal was rolled. Thus the lid of the pot could not be opened without breaking the seal and removing the cloth. Several such impressions of the seals have been discovered. Sometimes they were also used as a stamp on clay tablets.

As these seals are carved in the reverse it is possible to study them better through their impressions, and hence these impressions have been taken for our illustrations. The impressions reproduced here are on clay and, the utmost care has been taken to get the best possible result. The material used for these seals varies a great deal. It is generally white or pink marble, serpentine, chalcedony, agate, haematite or faience. Occasionally seals carved on precious stones like lapis lazuli are also found.

The designs of the seals reveal an amazing skill and mastery of the art of carving in the reverse on a miniature scale. Besides this, they also reflect a gradual development of the mythological concepts in the authors' minds, as these seals cover a very long span of time. Their study reveals especially a very interesting evolution in the thematic and stylistic representions from the earliest times to the 5th-6th century B.C. in Mesopotamia. Stylistically they fall under the following classification :

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Uruk Period	4th Mil. B.C.
Jamdet Nasr Period	,, ,, ,,
1st Early Dynastic Period	±3000 B.C.
2nd ,, ,, ,,	to
3rd ,, ,, ,,	2500 B.C.
Reign of Sargon and Dynasty of Akkad	2500 B.C.
Guti Period	2400-2300 B.C.
3rd Dynasty of Ur	2300-2200 B.C.
1st Dynasty of Babylon	2100-1500 B.C.
Kassite Period	1450-1350 B.C.
Assyrian Period	1350- 600 B.C.
Neo-Babylonian Period	600- 500 B.C.
Achaemenid Period	500 B.C.

The earliest representations on the seals cover scenes from the pastoral life, the cattle, the herd and its beasts of prey, a row of animals, the sacred herd of the temple eating corn, symbols of fertility and generative force of nature like the ear of corn, various types of wild sheep and goats, a snake emerging from the earth or copulating vipers, etc., as also some scenes from simple ritual and sacrifice. The two types of human figures, viz. the bearded and the naked one, probably represent the king and the priest respectively. Stylistically the earliest seal cutters achieve great perfection. Animals are taut and vivid in outline and show the most essential points, because the emphasis is on the actual mass of body rather than on small details.

In contrast to the Uruk period the designs of the Jamdet Nasr Period show more inclination towards geometrical motifs, which is a distinguishing characteristic manifest in practically all the specimens of this period. The depiction of the animals is also more through the geometrical lines than through moulding of the body.

Seals of the 1st Early Dynastic Period are in continuation of the preceding Jamdet Nasr Period. Its best known representatives are those from Telloh and the famous tomb at Ur. The subject is also almost invariably derived from the conventional type of animal file, generally goats, stags or cattle, and is woven into a continuous 'brocade' pattern, reducing the subject merely to a decorative design, devoid of any narrative value. Another peculiarity of the style is a purely linear treatment of the subject.

In the Second Early Dynastic Period the craftsman emerges from the monotony of the First Early Dynastic Period and there is a revival of the lively early subjects. This period has produced a variety of friezes depicting mythological and animal figures engaged in various actions. One of the most popular subjects is the defence of flocks and herd against the beast of prey, especially the lion. The earlier human figures are now replaced by divine or mythological beings : the bull-man—a hero combining horns (which later on becomes an attribute of divinity), tail and the hind legs of a bull with human torso and face. He wields a dagger with crescent shaped handle. This figure drawn with considerable elegance appears on the majority of the Second Early Dynastic seals. In the portrayal there is great reliance on incised lines especially in the depiction of long-haired and bearded human figures in front view, the mane of lions and hair of goats and sheep, which makes them look almost like striped animals. The frieze sometimes also presents the detached animal heads or hind quarters as filling motifs representing remains of a victim of the beast of prey.

No two seals are alike, though the subject is the same viz. the conflict between the beast of prey of the domestic animals and their protectors. At times we also find a trio of a man holding in either hand a ruminant. The animals are either in profile, or as if seen from above.

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The frieze reaches a true character of a relief in the Third Early Dynastic Period as the artist's conception grows from the linear abstraction to the three-dimensional realism. He uses the full face and delights in giving massive effects obtained from three tresses of hair hanging on either side of the face.

Gods do not appear often in the early dynastic seals. Amongst the ones to be depicted occasionally are the Sun-God represented with a saw in his hand and rays of light emanating from his body; gods of fertility identified by a gazelle and a plant in front of them, by water and fish or snake-coils, etc. Ritual scenes of offering also find their place on the cylindrical seals of the Early Dynastic Age.

By the end of the Early Dynastic Age a solid foundation has been laid in relief carving for the Sargonid and the Akkadian period which witnessed a certain maturity in this art. The frieze is now no longer crowded with bulky figures arranged to form a continuous frieze, but instead the figures are more heraldic, and the number of figures has been reduced with more emphasis on the physical reality of the muscular structure. As a result one complete impression was required to get the best idea of the seal. The earlier device of a continuous frieze was never revived again in later times.

The popular subject of the Bull-man and lion, etc. of the earlier period continues, but besides that the repertoire of the Akkadian seal carvers evolved a great deal. Akkadian seals are replete with a great variety of subjects covering a large number of gods and mythological and ritual scenes, and inspiration was also derived from the scenes of daily life.

Sun-god : The Sun-god is often depicted on the Sargonid seals but he is represented in various forms. He is Shamash, the rising and the setting sun, most commonly depicted as the rising sun with one foot placed on a mountain, holding his saw or pear-shaped mace. Sometimes the attendants are shown throwing open his gates. Attendants also generally wear the horned crown. It may be surmised that the scene resembles the actual opening of the sanctuary doors of the temple of Shamash. This scene is also represented in a summary way and we find Shamash enthroned or standing on the level ground also where even the doors are omitted.

Sometimes the Sun-god is engaged in conflict either with another god or a bull-man or a composite figure of a monster. His weapons are mace and dagger.

The Sun-god is occasionally worshipped by other gods as well, in his form either of Shamash or Marduk. In turn Marduk also appears paying homage to another divinity, especially the water-god, on some seals.

The liberation of the Sun-god from his grave, and the Sun-god in his boat, etc. are some of the popular scenes connected with him.

Fertility gods : Fertility gods are represented either as snake-gods, dragon-gods or gods of vegetation. For instance, Ningiszida represents a fertility god whose symbol is the snake or, better, copulating vipers. The gods of vegetation are symbolised by an ear of corn and by animals like the goat or ibex.

The Water-god Ea is generally issuing water out of his shoulders. Sometimes he is seated thus in his chamber attended by an attendant at the gate post.

Amongst the purely secular scenes are the hunting scene with various animals in different poses highly animated and with hunters, mountains and trees, etc.

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First Dynasty of Babylon : The end of the Akkadian period witnessed a great political upheaval and defeat by the barbaric mountaineers from the north-east, which resulted in the vigorous but charmless style of the Guti period. This was followed by the Third Dynasty of Ur which replaced the bold cutting of the Akkadian period by a minute and elaborate manner of depiction. The flounces of the graments of gods and the fringes of the shawls of men's wear are rendered with great precision due to the availability of finer instruments. This was again followed by a decadent style of the Isn Larsa period when the city states competed for supremacy, till the glorious return of Hammurabi.

With the end of the Akkadian period the rich variety of themes also disappeared. Craftsmen confined their subjects to merely ritual scenes. Besides the 'presentation' scene where a king or a devotee is being introduced to or presented before the god, various ritualistic details appear for the first time. The decoration was achieved by filling the remaining surface area with several unaccounted motifs such as divine figures, sacred symbols, ritual objects like mace or vase, etc. or purely decorative designs and animals, birds, etc. Modelling is often vigorous and life-like. But there is no unifying factor in these seal designs. It is a mere juxtaposition of figures. Attempts have been made to ascribe astronomical significance to some of these decorative motifs also.

In the depiction the difference between gods and men has become vague. The representation of the gods also differs from the Akkadian times. The mythological significance and narration recedes into the background and propitiation of the gods becomes more important. Gods are identified by their emblems, and their iconography is more definitely established at least in the case of some of them. At times it remains still interchangeable. Shamash for instance is identified by his foot on a mountain, or, when enthroned, the treatment of the throne is similar to the earliest treatment of the mountains. He holds a saw in his hand and is accompanied at times by a lion or human-headed bull to serve as his foot-stool. A divine figure holding a club or a scimitar with two feline heads is also supposed to be Shamash.

The weather god Adad is now less associated with the winged dragon. The god of the West, Amurru, holds a crescent standard and/or the curved staff which is sometimes placed on a goat.

The First Babylonian Dynasty comes to an end with the Kassite invasion which dominated the south for a century. Then follows a long period of Assyrian and New-Babylonian art, of which the institute has fewer specimens.

TERRACOTTAS

Innumerable terracottas have been discovered in Mesopotamia, most of which are made in moulds. Various terracotta male and female reclining figures, standing or seated mother and child, seated figures on a stool, masks, etc. represent the culture of the masses as in other civilizations. Many of them belong to the Graeco-Parthian period and show an obvious Greek influence. As they are modelled in a mould they look very similar and less individualistic. The Institute has a few such terracotta figures from Mesopotamia.*

* Mesopotamian antiquities are described at greater length for the readers who are less familiar with these.

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INDIAN ANTIQUITIES

The institute possesses a fairly representative collection of Indian art antiquities, consisting of terracottas, sculptures, wood-work, coins etc.

As in all the ancient cultures the art of the masses is manifest in the terracotta mother-goddess figures, female figurines, animals like the bull or monkey, human figures and toys. The art of making terracottas persisted right from the Mohen-jo-Daro period belonging to about 1500 B.C. characterised by simplicity and grace, depicting only the bare essentials. Female figures naturally emphasize their femininity and ornamentation. The Mauryan terracottas excel in their applique work. The terracottas of a later age assume the artistic qualities of the plastic art of that period.

The Institute treasures about 60 beautiful pieces of Gandhara art collected from the Quetta region. The Hellenistic colonies that settled in the North-Western part of India following Alexander's invasion gave birth to this Graeco-Buddhist art with the emergence of Mahayana Buddhism in the 1st-2nd centuries A.D. This school of sculpture which was destined to leave an undeniable imprint on the early Buddhist art, its stylistic as well as iconographic developments, produced a large amount of art pieces woven around the central figure of the Buddha, who was himself depicted with an emphasis on the physical reality of his being. We find various Buddhas in different postures and positions, Bodhisattvas attending the Buddha and reliefs of incidents from the life of the Buddha and occasionally a Jataka scene.

Gandhara art is more realistic than idealised, more narrative than abstract. The most distinguishing features of modelling are a beautiful straight nose, well-chiselled chin, elegantly curved eyebrows and a large forehead. Buddha figures in various scenes stand erect in majestic elegance. Though the thematic inspiration is derived only from the Buddhist religion, the stylistic inspiration is mainly from the Greek art. The human features, curls of hair, garland-bearing figures, draperies, etc. speak of the Greek traditions. The school has produced specimens on a mass scale mainly in soft stone, and also in terracotta and stucco.

The museum collection contains stucco heads and stone heads of the Buddha and Bodhisattvas, Buddha images seated or standing under an arch, dancers and musicians, tutelary couples, and interesting scenes from the life of the Buddha.

The rest of the collection of sculptures contains pieces from different parts of India, representing mainly the Kanarese sculpture besides the Western Indian and Pala and other schools. Fr. Heras's excavations in Goa brought to light, among other things, a big image of the seated Buddha in the Dhyāna-mudrā. Though the image is slightly mutilated it shows clear affinity with the Amaravati-Nagarjunikonda sculptures belonging to the 3rd, 4th c. A.D. A solitary image like this cannot prove much without further evidence, but it definitely supports a much doubted possibility of the extension of the Amaravati school to the West. Much remains to be done as far as the archaeology of Goa is concerned, but from the available meagre finds it seems that further excavations may prove it to be a land of rich cultural heritage.

The other images from Kanara are mainly Jaina, as Jainism had a great hold over this part in the mediaeval period. A pillar from Halebid with beautiful carvings on the base and the capital is an exquisite specimen of the Hoyśala art of the 12th century A.D.

The collection of metal images is mainly from the south and the west of India. Amongst the brass images, some of the inscribed and dated Jaina pieces offer an interesting subject of study both in the art and iconography of Gujarat and Rajasthan, of the late mediaeval period. This

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particular art which was mainly patronised by the traders and businessmen is utilitarian in character and lacks high aesthetic standards. The images especially of Jainas, whose religion symbolised an extreme of asceticism, are static and expressionless.

Besides other interesting features, like the metal images of different deities from the various parts of India, the metal ware, the wood-work, especially Western Indian Jaina, there is a collection of Goan Christian art both in wood and ivory. This phase of Indian art, which has not been much explored, introduces a period of a totally different style of image-making in India, borrowed from the Portuguese in the late 16th and early 17th centuries. It is interesting to study the Indianisation of this Baroque style in the 18th-19th centuries, though it was very limited in scope. The credit of introducing it to India goes mainly to the Portuguese, Spanish and Italian missionaries, chiefly the Jesuits following in particular the footsteps of the great Francis Xavier. The images are mainly those of the Lord Christ, the Crucifixion, the Virgin Mary, Immaculate Conception and of St. Anne with the Virgin Mary. The patron saints of some of the early settlers in Goa, like St. Antony of Padua, etc. find a prominent place, as evidenced by the number of their images. The earlier works are typically Baroque with their elegantly flowing robes and soft features and elongated limbs. Later on the images become stereotyped and tend to be more and more rounded. Some of the images of the Virgin Mary almost look like those of some Hindu goddess. Goa also developed in the 17th-18th centuries a peculiar style of painted wooden architecture and sculpture in gold. This gold painting of wood both in art and architecture has earned it the name of 'Golden Goa'.

This catalogue does not include the painting and the numismatic section of Heras Institute museum for reasons both of time and space.

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Catalogue

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MESOPOTAMIAN ANTIQUITIES[1]

1

4* LION CHASING A BULL

Greenish Marble *Uruk period*

The ferocious animal has his mouth open in the excitement of chasing the one-horned bull. Longish neck and no indication of eyes. Note the muscular modelling especially of the hind part of the bull.

2

89 RUNNING GOATS

Haematite *Jamdet Nasr period*

Excepting the main body the treatment is linear and there are filling squares and dots, which is a peculiarity of this period.

3

39 GRAZING HERD

Haematite *Jamdet Nasr Period*

Goats interspersed with bushes. Treatment is linear.

4

42.167 GEOMETRICAL DESIGN

Bone *Jamdet Nasr Period*

Intersecting lines form a geometrical pattern of the 'eye' with a central dot in it. The seal is divided into two with two straight lines running horizontally across. The design on both the parts is identical.

1. I am greatly indebted to Dr. Roger Moorey for checking up my identifications of the seals and making some valuable suggestions.

* These indicate Institute numbers.

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5

100 ROW OF BUFFALOES

Limestone *First Early Dynastic period*

Buffaloes woven into brocade pattern. Can be seen from both the sides.

6

41 PROTECTION OF ANIMALS

Chalcedony *Second Early Dynastic Period*

The naked bald hero holds a goat on either side, to the left of the relief. The intersecting lions in the centre attack the goats in front of them, the left one of which is being held by the naked hero.

7

14 SHRINE OF THE FERTILITY GOD

Marble *Third Early Dynastic period*

A god seated on a stool near a door indicating a shrine. In front of him is an offering place. He probably holds an ear of corn in his hand. Behind the door is a pair of copulating vipers, symbolising the cthonic aspect of Ningiszida as a symbol of fertility.

The tortoise which generally accompanies the snake on these seals is also present, though both the tortoise and the scorpion may merely be filling motifs.

8

40 A RITUAL SCENE

Chalcedony *Third Early Dynastic Period*

In the right corner a man is sitting on a stool drinking from a pot with a pipe. Just above his lap is a small square brick. In front of him is a construction probably a Ziggurat in the process of building, indicated by another square brick placed over it. Above the brick is a tortoise. A human being is bringing another brick on his head. To the right end is the usual pair of lions attacking the goat, both standing on their hind legs. The execution is simple but beautiful. Note the way of showing the woollen garments and the mane of animals with the help of thick incised lines typical of this period.

9

42 COMBATANTS

Flint *Age of Sargon*

The bearded-hero is combating with the lions in half of the relief and in the

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other half the lion is pouncing on a goat. A god holding the mace and a lance (?) is standing in the lower part of the relief.

Note the peculiar Sargonid way of depicting the long hanging mane and beard by thick incised lines.

10

95 BULL-MAN AND THE LION

Limestone *Early Akkadian period*

The same theme depicted in a different way. There are two pairs of men holding the animal, and the bald and bearded bull man is protecting the bull from the approaching lion.

11

108 HERO SLAYING THE BUFFALO

Chalcedony *Akkadian period*

Two buffalo-slayers, one on either side of a standard-like symbol, the significance of which is problematic as it occurs in association with the Sun God as well as the Snake God and Gods of Fertility. Buffaloes stand on their hind legs, their other two legs being held by the slayer. Their heads are thrown back giving a semi-circular appearance to the horns.

12

86 HUNTING SCENE

Flint *Akkadian period*

Beautiful hunting scene in a small area of three centimetres. A tree is set on a mountain around which are goats and sheep and wild animals leaping behind them. To the right at the foot of the mountain a man charging an arrow at the leaping animal on the other side. The usual theme of killing the lion is also included. The bearded-hero holds the hind legs of an upturned lion and has a sickle in his hand. He kicks the animal with his foot. Another bearded-hero standing on the other side of the animal is also seen attacking it. The small animal near the lion must be his prey.

Very naturalistic depiction of the hunting scene.

13

81 SUN GOD (MARDUK ?)

Limestone *Akkadian period*

May be First Babylonian Dynasty. A God with his right foot on a small pedestal indicating mountain, holds a staff surmounted by an eagle.

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14

43 EA AND THE CAPTURE OF ZU

Flint *Akkadian period*

Ea, the Lord of Land and the Lord of Water, is seated on a stool with his arm raised up in greeting. Streams of water can be seen issuing out of his shoulders. In front of him is the depiction of the scene of the capture of Zu, represented as a Birdman, who is the enemy of Ea and his son Marduk. Two persons are presenting him before Ea.

15

49 GOD OF VEGETATION

Granite *First Babylonian Dynasty*

The Vegetation God is seated on a stool holding an ear of corn or a plant in his hand. The horn on his head identifies him as a divine entity. He is flanked by a human figure on either side. A small human figure as a filling motif.

16

36 A GOD AND A GODDESS

Flint *First Babylonian Dynasty*

A very conventional depiction. The God with a mace wearing a plaid and a turban is greeted with reverence by a Goddess standing in front of him. He may be a king as no identifying marks are seen. However, the execution of the scene is very attractive and typical of this period.

17

44 PRESENTATION SCENE

Limestone *First Babylonian Dynasty*

One of the very popular themes of the First Babylonian Dynasty. A bearded figure is seated on a throne with his foot resting on a pedestal, holding a cup in his hand. Behind him is a crescent-standard. In front of him is a goddess identified by the horns on her head, introducing a clean shaven bald priest to him. The relief probably represents the presentation of a priest to Shamash by Ishtar.

The decorative motifs include a monkey, a scorpion and a pheasant.

18

95 SHAMASH OR A KING ENTHRONED

Limestone *First Babylonian Dynasty*

A figure seated on a stool resting his feet on a small platform and holding a cup in his extended right hand may be Shamash, but for want of a definite identification he may be safely identified as a king, seated on his

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throne. He is being approached by two men. A dwarf in the centre and the moon are decorative filling motifs.

19

92 A GOD (ADAD ?)

Haematite *First Babylonian Dynasty*

A god (Adad ?) is holding his emblem the whip or the fork of lightning. He is flanked by a human figure on either side. Moon and other decorative figures are present.

20

92 A GOD (ADAD ?)

Flint *First Babylonian Dynasty*

A god, standing in a typical pose, has his emblem the whip or the fork of lightning supported on a gazelle.

21

104 ADORATION OF A GOD (ADAD ?)

Churt *First Babylonian Dynasty*

The god to the left stands here in a peculiar pose of Shamash, placing his foot on a stool. But the lightning fork or the whip in his hand and the presence of the winged dragon whom he destroys in a fight, may identify him as Adad. A female figure brings a devotee to pay homage to him. Usual decorative motifs.

22

105 FIGHT WITH A DRAGON

Serpentine *First Babylonian Dynasty*

The seal in all probability depicts the feat of Adad. A god is being greeted with reverence by a female devotee. Behind the god the relief is divided into two, the upper half depicts a human figure fighting two dragons with lion faces. The lower relief shows the subjugation of the dragon.

23

109 THE CONQUEROR-GOD AND SHAMASH

Haematite *First Babylonian Dynasty*

The Conqueror-God is oftenrepresented trampling upon a crouchant human-being under his foot. He is also depicted hitting at that man here. Next to him stands Shamash holding a saw in his hand. He rests his foot on a high pedestal. The devotees stand in front of him. An animal as a filling motif on top.

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24

93 VEGETATION GOD

Flint *First Babylonian Dynasty*

The Vegetation God seated on a chair holds an ear of corn in his hand. He is flanked by two figures, one on either side. The man standing in front of him has a sacrificial kid in his hand. Animals as filling motifs.

25

72 ADORATION OF SHAMASH

Chalcedony *First Babylonian Dynasty*

Shamash stands with his foot resting on a stool holding a saw in his hand, both features conclusive of the identification of the god as Shamash. In front of him is a man with the sacrificial kid and behind him stands a female figure in adoration. The dotted design behind her, carved with the help of drill proves it to be the latter part of this period.

26

42.139 MOTHER AND CHILD

Terracotta *Babylonian*
Graeco-Parthian Period *Ht 26 cms*

Typical representation of the mother and child of this period. The mother wearing a big head-dress and garment covering her toes, holds a child on her left arm and the right hand also holds it.

27

42.138 A FIGURE SEATED ON A STOOL

Terracotta *Babylonian*
Graeco-Parthian Period *Ht 20.8 cms*

A figure most probably a man seated on a stool with his left leg hanging down and the right one slightly folded. His left arm also hangs straight whereas the right one is folded across his chest. Big triangular head-dress.

28

42.134 MOTHER AND CHILD

Terracotta *Babylonian*
Neo-Babylonian Period *Ht 9.5 cms*

A standing woman having her babe at her breast has wide open eyes and round face—locks of her hair falling down on her shoulder. Head covered with her garment.

29

42.133 A FEMALE BUST

Terracotta *Babylonian*
Graeco-Parthian period *Ht 11.5 cms*

A female figure wearing a big head-dress is fully covered by her garments. Longish face.

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30

42.154 A RHYTON

Terracotta *Babylonian*
Graeco-Parthian Period *Ht 26 cms*

Rhyton with an animal head for a spout has painted green stripes on it.

31

42.137 A VASE

Terracotta
Akkadian period ? *Ht 11.5 cms*

A vase with a base having on its two sides a head with long tassel of hair falling from behind the ears and curled at the end. Long animal-like ears.

32

42.164 A RAM

Chalcedony
Sumerian *Ht 2.5 cms*

A seate dram, used probably as an amulet.

33

42.136 THREE FEMALE FIGURES

Terracotta *Babylonian*
Neo-Babylonian Period *6.5×7.5 cms*

A plaque showing three nude female figures with their hands on their breasts.

34

42.132 A HEAD

Terracotta *Babylonian*
Graeco-Parthian period *Ht 7 cms*

A beautiful terracotta head with hair parted in the centre.

35

42.140 RECLINING FEMALE FIGURE

Terracotta *Babylonian*
Graeco-Parthian Period *12.5 cms*

A woman reclining in a typical Greek pose slightly tilted head. Fully covered by her garments.

36

42.141 A RECLINING MALE FIGURE

Terracotta *Babylonian*
Graeco-Parthian period *13 cms*

A bearded man with moustache and long hair reclining in the same way as the female figure.

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INDIAN ANTIQUITIES

37

42.4, 6,5 TOYS

Terracotta *Mohen-jo-Daro*
1500 B.C.

A bull, a monkey and a ram.

38

42.27 AN ANIMAL HEAD

Terracotta *Mohen-jo-Daro*
1500 B.C. *Ht 6 cms*

A head with horns, long incised eyes and nostrils.

39

42.9 FEMALE BUST

Grey Terracotta
Mauryan *Ht 7 cms*

A female figure wearing several ornaments attached by applique work. Big ear-rings, necklace, etc.

40

30.52 A FEMALE FIGURE

Part of a pottery *Gandhara*
3rd-4th c. A.D. *17 × 15 cms*

A female figure set as if standing behind a railing. Long sleeved blouse, slightly incised round eyes and head covered with her garment.

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41

30.53 SEATED YAKṢA

Part of a pottery — *Gandhara*
3rd-4th c. A.D. — *17×13 cms*

A seated pot-bellied figure on the part of a pottery.

42

30.1 HEAD OF THE BUDDHA

Stucco — *Gandhara*
4th c. A.D. — *Ht 15 cms*

Only the front survives—large eyes, straight nose line—beautifully carved lips—long ears.

43

30.3 HEAD OF THE BUDDHA

Stucco — *Gandhara*
4th c. A.D. — *Ht 13.4 cms*

Slightly defaced. Signs of uṛṇā and uṣṇīṣa are visible. Hair is represented by lines incised on the head.

44a

30.4 A HEAD

Stucco — *Gandhara*
4th c. A.D. — *Ht 11.5 cms*

Locks of hair form curls on the forehead as well as the neck, and cover the ears—large and widely open eyes—thin moustache. The head is slightly in an angle.

45

30.18 HEAD OF THE BUDDHA

Basalt — *Gandhara*
2nd-3rd c. A.D. — *Ht 18 cms*

Serene longish face of the Buddha with *uṣṇīṣa* on the head and *uṛṇā* between the eye-brows.

46

30.15 HEAD OF THE BUDDHA

Quartzite — *Gandhara*
2nd-3rd c. A.D. — *Ht 21.5 cms*

Head of the Buddha with big *uṣṇīṣa*, half-closed eyes in meditation and tightly closed lips.

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47

30.17 HEAD OF A BODHISATTVA

Quartzite *Gandhara*
3rd c. A.D. *Ht 12 cms*

An exquisite head-gear, *uṛṇā*, half-closed eyes, thin lips and moustache.

48

30.13 HEAD OF A BODHISATTVA

Quartzite *Gandhara*
2nd-3rd c. A.D. *34 × 34 cms*

A beautiful head of a Bodhisattva, in all probability Maitreya, with his hair tied up in a loop and the rest forming curls on his head. *Uṛṇā* or *tilaka* mark on the forehead. A big halo around his head with a tassel of his hair or ribbon flowing on either side of his head.

49

30.40 STANDING BUDDHA

Quartzite *Gandhara*
3rd c. A.D. *10.5 × 26 cms*

Standing Buddha in a small narrow niche, showing the *abhaya-mudrā* with his right hand. Halo around his head.

50

30.29 STANDING BUDDHA

Quartzite *Gandhara*
3rd c. A.D. *Ht 58 cms*

Tall and erect figure of the Buddha with a halo around his head. The mutilated right hand was probably in the *abhaya-mudrā*. The folds of his *saṅghātī* elegantly fall down his left shoulder.

51

33.23 STANDING BODHISATTVA

Quartzite *Gandhara*
2nd-3rd c. A.D. *Ht 55 cms*

Bodhisattva standing on a pedestal with a carved relief of the worship of the Buddha on it. Halo around his head. Hair tied in a knot. Several ornaments. Beautiful folds of the *dhotī* and the *uttarīya* passing round his left shoulder.

52

30.30 BUDDHA ATTENDED BY MONKS

Quartzite *Gandhara*
3rd c. A.D. *33 × 46 cms*

A relief depicting the Buddha seated on a cot in *padmāsana*, with his left hand resting on his lap whereas the

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right one is slightly broken. To his left is a monk seated on a stool with his legs hanging down and behind him stands another monk. The rest of the figures on the relief are destroyed. Halo around the head of the Buddha.

53

30.21 A BODHISATTVA

Quartzite — *Gandhara*
2nd-3rd c. A.D. — *Ht 27.5 cms*

Fully ornamented Bodhisattva stands on a lotus pedestal with his face slightly turned to the right and the right leg slightly bent. He holds a garland in his surviving right hand. Halo around his head.

54

30.32 SEATED BUDDHA

Chloride Schist — *Gandhara*
3rd c. A.D. — *45 × 27.5 cms*

Buddha seated on a pedestal before a congregation, holding the folds of his *dhotī* in his left hand and the mutilated right hand most probably showed the *abhaya-mudrā*. Halo around his head.

55A, B

30.71 PART OF A CIRCULAR PANEL (BASE OF A STUPA)

Quartzite — *Gandhara*
2nd-3rd c. A.D. — *72 × 13.5 cms*

The entire panel is divided into four by the pillars in between. The first two to the right show the Buddha being worshipped by devotees. The third one shows Prince Siddhartha meditating under a tree. He is flanked by two Bodhisattvas.

The fourth depicts veneration of the Buddha by Elāptra. The Buddha is seated on a pedestal in the centre, his right hand raised in the *abhaya-mudrā*. Śakra is seated to his left holding the *vajra* in his left hand and an unidentified object (lotus ? or fire ?) in his right. Next to him is a multi-headed snake under a tree. To the right of the Buddha are seated two monks, one folding his hands and the other putting his forefinger on his lips in utter wonder at the presence of the serpent. Between these two monks and the Buddha there is a small figure of a devotee.

56

30.27
30.28 FRAGMENTS OF A PANEL

Quartzite — *Gandhara*
2nd-3rd c. A.D. — *20 × 19 cms*
20 × 27 cms

The panel is divided by pillars and between the two pillars is seen the Buddha under an arch and a shy woman under another arch.

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The Buddha stands straight with his right hand in the *abhaya-mudrā* and the left hanging down touching his garment.

The coy woman has her chin supported on her right handwhere as her left hand touches her garment. She is clad in typical Gandhara dress—a long-sleeved top reaching her knees, pleated skirt and a *dupaṭṭā*. Elaborate coiffure.

57

30.36 DEVADATTA'S ASSASSINS

Quartzite *Gandhara*
2nd-3rd c. A.D. *43×5.3 cms*

A long panel divided into two by a pillar in the centre. To the right of the pillar the Buddha is walking with Śakra and devotees, approaching a wall. A man is standing close to the wall as if hiding himself behind it, who may be identified as the assassin sent by Devadatta who was instructed to hide behind a gate-wall and kill the Buddha when he passed by. The Buddha holds the end of his *saṅghātī* with his left hand and the right one is in the *abhaya-mudrā*.

To the left side of the pillar is the Buddha seated on a pedestal revered by a monk and a devotee.

58

30.43 VENERATION OF THE BUDDHA

Quartzite *Gandhara*
2nd-3rd c. A.D. *26×13 cms*

The fragment of a big panel is divided into two by a pillar. The right side section shows the devotee standing in *dvibhaṅga* pose. The left part depicts the seated Buddha under a tree being worshipped by two devotees. Lotus and foliage design on top of the panel.

59

30.42 THE BUDDHA IN A CONGREGATION

Quartzite *Gandhara*
2nd c. A.D. *29×18.5 cms*

The Buddha is seated cross-legged on a pedestal bearing a *cakra* flanked by antelopes in the front. He holds the ends of his *dhotī* in his left hand and the right one is in the *abhaya-mudrā*. A monk is seated on a small pedestal on either side with crossed arms and legs. A lay devotee is seen behind to the left of the Buddha. All of them are seated under trees.

60

30.38 THE BUDDHA AND THE BHIKKHUS

Quartzite *Gandhara*
2nd-3rd c. A.D. *48×18 cms*

A panel divided into three, the first one bearing the Buddha and the other two having the Bhikkhus with folded hands, all of them under the arches.

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61

30.37 ĀMRAPĀLĪ'S GIFT TO THE BUDDHA

Quartzite — *Gandhara*
2nd c. A.D. — *70 × 23.5 cms*

A long panel divided into two by a pillar. The panel on the right shows the Buddha, with the *abhaya-mudrā* and the *kamaṇḍalu*, being revered by important people, most probably the śreṣṭhis of Vaisali. The other side of the panel depicts the famous incident of Āmrapālī giving an Amravana to the Buddha as a gift as described in the *Dighanikāya*, xvi, 2.

Āmrapālī, who is standing to the right of the Buddha, is dressed in very simple garments, a long-sleeved blouse, an undergarment like a *dhotī*, and a *dupaṭṭā* covering her head. She has a pitcher in her hand for the donation-water. There is another woman standing by her side. Remarkable head-dress. There are two male worshippers on the other side, with Śakra, and two figures on top on either side of the Buddha.

62-63

30.50
51 THE MIRACLE OF SRAVASTI

Quartzite — *Gandhara*
4th c. A.D. — *64 × 55 cms*
34 × 32 cms

There are two panels, one seems to be on the top of a structure like as mall pillar or panel and the other at its base. The upper panel has the seated Buddha under trees, flanked by Padmapāṇi and Avalokiteśvara. The Buddha is seated in the *dhyāna-mudrā* on a big lotus pedestal. To his right is Padmapāṇi, standing straight, his right hand raised to the shoulders, perhaps holding a *cauri* which is missing. His left hand holds an object like a flower (?) which touches the kneeling figure in front of him. His hair is tied in a *jaṭā*. To the right of the Buddha stands Avalokiteśvara, wearing a *mukuṭa* with probably the indication of a stupa on it. His right hand is in the *abhaya-mudrā* and the left arm which is broken seems to be hanging down. In front of him near his legs are two kneeling figures in adoration of the Buddha, who are most probably nāgas. There are indications of the hood around their heads. The folds of the *dhotī* of both the above Bodhisattvas are beautifully carved.

The other panel depicts the Buddha seated on a pedestal attended by four monks, who are also seated on small pedestals. There are two other persons whose faces project from behind. On the upper section of this panel are six Buddhas standing in a row.

64

30.43 TUTELARY COUPLE

Quartzite — *Gandhara*
2nd c. A.D. — *16.5 × 18.5 cms*

A couple seated side by side resting their feet on small pedestals. Both wear typically Greek dress, the man has full

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boots covering his ankles and reaching upto the knees. Left hand of the man is in the *abhaya-mudrā*, the right resting on his knee. The female holds a big cornucopia with a small decorative head of an antelope at the end. She also wears boots, covering her feet completely. Both have haloes around their heads.

65

30.33 ŚĀLABHAÑJIKĀ, DANCERS AND MUSICIANS

Quartzite *Gandhara*
3rd c. A.D. *24×35 cms*

A slanting panel with the Śālabhañjikā, holding the stem of a tree with her upraised left hand. Next to the right is a drummer playing the drum. At the end are two female dancers in beautiful poses. Fragment of a big panel.

66

30.44 A DRUMMER

Chloride Schist *Gandhara*
2nd-3rd c. A.D. *18×37 cms*

A drummer playing on the drum tied to the waist. Both the hands very stylishly playing on the right end of the instrument. Long hair falling in curls upto the shoulder. Long-sleeved top and *dhotī* for her garments.

67

30.34 AN ARCHITECTURAL FRAGMENT

(Hematatic) Quartzite *Gandhara*
2nd c. A.D. *Ht 14.5 cms*

A decorative human figure under an arch.

68

30.48 A FEMALE FIGURE

Quartzite *Gandhara*
2nd-3rd c. A.D. *Ht 16 cms*

The bust of a proud female figure. Huge hair style and long ear ornaments. She is dressed in a long-sleeved top (*kurta*) and rests her left elbow probably on the edge of a chair on which she might be seated.

69

30.35 BUDDHA ATTENDED BY BHIKKHUS

Quartzite *Gandhara*
2nd-3rd c. A.D. *27×43 cms*

An arched panel with two sculptured reliefs. Below the arch is seated the Buddha being worshipped by four men.

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Below that, in a square panel, Buddha seated under a tree is being worshipped by two monks. The Buddha is in the *dhyāna-mudrā*, and has a halo around his head. There seems to have been a figure over the arch which is missing.

70

33.65 SEATED BUDDHA

Chloride Schist — *Goa*
4th c. A.D. — *Ht 89 cms*

Buddha seated in *padmāsana* and *dhyāna-mudrā*. *Saṅghātī* covering the left shoulder is folded in pleats. Broad shoulders and strong arms, hair forming curls on the head and closed eyes in meditation. Halo around the head. Stylistically akin to Amaravati and Nagarjunikonda sculptures.

71

30.52 KUBERA

Red sandstone — *Mathura*
3rd-4th c. A.D. — *19.2×13 cms*

A pot-bellied Kubera is seated on a cushion with one leg folded on it and the other supported on the ground. The right hand is in the *abhaya-mudrā*, though slightly mutilated. The left one holds the *nakulaka*. Ornamental headgear, a pearl-string for the neck and ear-lobes decorate him. A big halo round his head.

72

33.21 GAṆA

Sandstone — *Deccan*
4th-5th c. A.D. — *19×21 cms*

Panels of an architrave. Short body and chubby face, protruding eyes, curly hair.

73**A, B**

30.53 STŪPA WITH CARVED NICHES

Buff colour Sandstone — *Nalanda (Kurkihar ?)*
8th-9th c. A.D. — *Ht 35 cms*

The stūpa has eight niches carved on it bearing the portrayal of the different incidents from the life of the Buddha. The artist has preferred to carve a single image in each of them instead of crowding it with several accessory figures. The niches contain the following figures :

a. The birth of the Buddha. The mother of Buddha is standing straight holding with her right hand a stem of the tree, indicated merely by a few leaves. The child issues out of her right hip and is in the *añjali-mudrā*.
b. The Buddha in the *Dharma-cakrapravartana-mudrā*, i.e. first sermon of the Buddha.

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c. The Buddha walking in *abhaya-mudrā*.
d. Same as b.
e. Same as c.
f. The Buddha seated in the Padmāsana with the begging bowl in his hand.
g. *Parinirvāṇa* scene. The Buddha is lying on his right side on a cot under which is a seated figure with upraised hands as usual.

It is an exquisitely beautiful specimen of the early eastern Indian art.

74

30.58 STANDING BUDDHA

Red Sandstone — *Bihar*
7th c. A.D. — *56.5×24.5 cms*

Standing Buddha with a halo, holds the folds of his *saṅghātī* in his left hand, the right one is in the *abhaya-mudrā*.

75

30.57 DHYĀNĪ BUDDHA

Black basalt — *Nalanda*
10th c. A.D. — *Ht 53.5 cms*

The dhyānī Buddha is seated under a canopy and is fully ornamented wearing a big *mukuṭa*, a necklace and other ornaments. He is seated on a lotus pedestal in the *dhyāna-mudrā*. The hands are slightly broken and the face is much defaced. There is a halo and a delicately ornamented backrest. Over the main figure is the seated Buddha in the *bhūmisparśa-mudrā*. On either side of him is a Buddha standing with his hands in the *abhaya-mudrā*.

There is an ornamental floral design on top of the niche, having a Gāndharva figure at either end.

76

30.61 VIṢṆU

Quartzite — *Bengal*
10th c. A.D. — *75×39 cms*

Four-handed standing Viṣṇu holding (starting from his lower right hand) *padma*, *gadā*, *cakra* and *śankha*. There are two *caurī*-bearers flanking him. The top portion above the head is broken.

77

33.8 FRAGMENT OF AN IMAGE

Slate — *Kashmir*
9th-10th c. A.D. — *Ht 32.5 cms*

Cakra-Puruṣa, in a human form with *cakra* as his halo, standing cross-legged. Broken below the knees. His left arm raised to the shoulder probably holds a *caurī*. Right hand broken.

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78

33.1 ARCHITECTURAL FRAGMENT

White marble — *Gujarat-Rajasthan*
14th c. A.D. — *Ht 28 cms*

Parikara of a Viṣṇu image, of which a Gāndharva on top and below him the Varāha of the Daśāvatāra series have survived.

79

30.56 ANANTA FORM OF VIṢṆU

White Marble — *Gujarat (Abu Region)*
13th c. A.D. — *73×40 cms*

A seated marble image on Garuḍa, with eighteen arms. Garuḍa is on his knees and is depicted in completely human form. He holds the ankles of Viṣṇu who is seated behind, possibly on a throne. His emblems are :

khaḍga	*kheṭa*
abhaya-mudrā	*abhaya-mudrā*
pāśa	*aṅkuśa*
gadā	*haḷa*
vajra	*śṛṅga*
bāṇa	*dhanu*
?	?
cakra	*śankha*
akṣamālā	*kamaṇḍalu*

The main right hand showing most probably the *tarjanī-mudrā* and the left main hand supporting the right hand over the chest.

Around the main figure is the Daśāvatāra panel and near his feet are two *āyudha-puruṣas*, one on each side. Before the *āyudha-puruṣas* are very small devotees.

80

33.92 A WOMAN UNDER A TREE

Sandstone — *Central India*
12th c. A.D. — *76×48 cms*

Part of an architectural fragment. A beautifully ornamented woman standing cross-legged under a tree. Both her arms raised up and held over her head in a sensuous pose.

81

33.93 A PILLAR

Quartzite — *Halebid*
12th c. A.D. — *Ht 198 cms*

A beautifully carved round pillar with a square base and projecting capitals, both delicately carved on all the four sides. Floral scroll and lotus carving in the centre.

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82

33.29 PARIKARA OF A JAINA IMAGE

Black schist — *N. Kanara*
12th c. A.D. — *Ht 121 cms*

Only the left side of the Parikara has survived. At the bottom of the *parikara* is the 12-handed Cakreśvarī, holding *cakras* in the eight upper hands. A pair of hands holds the *vajras*, the main right hand holds an unidentifiable object, perhaps a citron fruit. She stands very gracefully in the *tribhaṅga* pose with her right leg extended.

In the middle there are eight Jinas in small vertical niches and a horizontal one. The top part forming the arch has as usual the (rosette) circular design with three Jinas set in their centres. The design emanates from a *makara* on whose back is seated a yakṣa. To the right of it is a tall figure of a *caurī*-bearer.

The image must have been of Ādinātha and the other attendant yakṣa Gomukha, of the Digambara school.

83

33.27 ṚṢABHANĀTHA

Black basalt — *Kanara*
12th c. A.D. — *Ht 93 cms*

A mutilated but beautiful image of Ṛṣabhanātha. Broad shoulders, long arms and locks of hair arranged in curls falling on the shoulders. Halo around the head.

84

30.55 JINA

Basalt — *Kanara*
10th c. A.D. — *124×61 cms*

Seated Jina in Padmāsana with the *dhyāna-mudrā*. There is a canopy over his head and the back rest is decorated with floral designs. Two *caurī*-bearers flank him.

85

30.59 PĀRŚVANĀTHA

Green quartzite — *Baindur S. Kanara*
13-14th c. A.D. — *71×24.5 cms*

Pārśvanātha, "sky-clad", standing under the canopy of a serpent-hood which is slightly broken, in the *kāyotsarga* pose. Broad heavy shoulders and stout arms. Hair arranged in curls, large big eyes and long ear lobes.

86

30.54 STŪPA WITH THREE HUNDRED BUDDHAS

Basalt — *Kanara*
10th c. A.D. — *Ht 45.5 cms*

A stūpa with six rows of Buddhas in different *mudrās*, each row containing 50

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Buddhas. They are arranged alternately in the *dhyāna-mudrā* and the *bhūmi-sparśa-mudrā*.

87

33.89 RĀDHĀ KṚṢṆA

Quartzite — *Hangal, Dharwar*
12th c. A.D. — *36×18 cms*

A couple, probably Rādhā and Kṛṣṇa in an architectural fragment, passing their arms around each other, holding lotus in their hands. Foliage around them.

88

33.62 HERO STONE

Basalt — *Kanara*
12th c. A.D. — *155×67 cms*

The stone slab is divided into three panels. The lower one depicts the hero in warfare with sword and shield. There are several horsemen and a few soldiers on foot, all of them having their own different weapons. The hero is on foot and is shown in large size as compared to the others. Note the beautiful poses of the horses and soldiers engaged in fighting.

The central panel shows him in heaven with apsaras. In the centre is the hero flanked by two women on each side, all of them placing their arms on each other's shoulders and dancing. On top is the scene of Śiva worship.

The space in between these panels bears an inscription in Kannada.

89

0.685 JINA (DIGAMBARA)

Alloy (Pañcadhātu) — *Kanara*
11th c. A.D. — *Ht 31.5 cms*

Digambara Jina standing in *kāyotsarga* pose, with broad shoulders and long arms. Hair arranged in curls and long ear lobes. Three circular incised lines on the neck. Feet broken.

90

0.666 SUVIDHINĀTHA (PAÑCATĪRTHĪ)

Brass — *Gujarat*
dated 1448 A.D. — *13.5×20.5 cms*

Inscription on the reverse :

संवत् १५०५ वर्षे ज्येष्ठ सुदि (रवौ) श्री अंचल-गच्छरा श्री जयकेसरी सूरिणामुपदेशेन ॥ वीरवंशे जालरावाडा भार्या माऊ सुतजयतासु श्रावकेण भार्याहक्त पुत्र दिवानरदाहरीपाल मणिक सहितेन आत्मश्रेयसे श्री सुविधिनाथ बिम्बम् कारितम् प्रतिष्ठितम् श्री संघेन श्रीः ॥

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"In samvat 1505=A.D. 1448 on the 9th day of the brighter half of Jyestha, Sunday, an image of Suvidhinātha was caused to be made and installed, etc."

A Pañcatīrthī image of Suvidhinātha, together with his Yakṣa Ajita and Yakṣiṇī Sutarā to the right and left of his lotus pedestal supported by lions. Out of the other four tīrthaṅkaras, two are standing and two are sitting on the Parikara, who has an umbrella over Suvidhinātha borne by two elephants. The outer parikara is surmounted by a *kaḷaṣa*, in front of which on the *chatra* is seated the *śankhadhmā* (the conch-blower). *Caurī*-bearers at the extreme ends. On the pedestal are symbols of the navagrahas, a devotee at either end and a yakṣiṇī in the centre. The symbol *haṁsa* of Suvidhinātha is incised in the centre below his seat. Silver and brass studded on the eyes, pedestal, *kaḷaṣa*, etc. Figure of the donor at the back.

91

0.884 A RATHA

Bronze — *Gujarat*
15th c. A.D. — *19×9.5 cms*

A bull carrying a small shrine on his back. The shrine has a small dome and a śikhara behind it on top.

92

0.668 NEMINĀTHA (PAÑCATĪRTHĪ)

Brass — *Gujarat*
1540 A.D. — *11×17.5 cms*

Inscription on the reverse reads :
संवत् १५९७ वर्षे मार्ग सुदि ३ गुरौ उपकेश ज्ञातौ कुकुंट गोत्रे वणिक रामसिह भार्या रमादे पुत्रव. श ता व. चाम्पा व चहुधा व चाहड तद्भार्या कुटिगदी नामन्यात्म श्रेचार्थम्। श्री नेमिनाथ बिम्बं कारितम् प्रतिष्ठितम् श्री उपकेश गच्छे श्री कुकुदाचार्य सन्तान श्री श्री सिध सुरिरथिः।

"In *Samvat* 1597 = A.D. 1540, Mārga Sudi 3 Thursday an image of Neminātha was caused to be made etc."

A pañcatīrthī of Neminātha, in composition very similar to No. 0.666. His emblem *kamala* is engraved on silver below his seat. His Yakṣa and his Yakṣiṇī flank him.

93

0.649 AMBIKĀ

Brass — *Gujarat*
dated 1154 A.D. — *13×17 cms*

Inscription much worn out, reads :
सं० १२११ सा बू ..
सह पा प्र।

"In Samvat 1211=A.D. 1154, etc."

One of the beautiful early metal images from Gujarat though much defaced due to constant use. She stands under a mango tree indicated by a twig over her head, with a child in her left arm, perched on her waist and a twig of mango tree with mangoes held in her right hand. Flanking her are two nude standing tīrthaṅkaras fixed on the Pañcatīrthī Parikara around her. The other three tīrthaṅkaras, seated in *dhyāna-mudrā* are set on the toraṇas, in a much smaller size. Near her left leg on the pedestal is her mount, a lion, and a woman seated with a child, and near her right leg are a man and a woman. In front of the pedestal on either side is a devotee and a *caurī*-bearer and a small deer in the centre. Her hair is tied up in a big hair dress.

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94

0.663 SARASVATĪ

Brass — *Gujarat*
12th c. A.D. — *19×10 cms*

Four-armed goddess with her mount swan near her left leg, holds in her upper hands a laddle and a book and the lower ones have an *akṣamālā* and a *kamaṇḍalu*. A sage is seated in front of her near her right leg. Ornamental parikara around her. Gaṇeśa and an unidentified god seated on either side of it.

95

0.654 AMBIKĀ

Brass — *Gujarat*
dated 1141 A.D. — *13.5×23 cms*

The goddess is seated in *lalitāsana* on a lotus supported by a crouching lion. There are lotuses in her two upper hands, the lower right has a mango in it, and the lower left supports a child seated on her lap. A devotee stands to her right. Over the head of the goddess is a Jina and a parikara around her is surmounted by a *kalaśa*.

96

0.677 MAHĀMĀNASĪ

Brass — *Gujarat-Rajasthan*
11th c. A.D. — *17×10 cms*

Four-armed goddess seated on a round stool in *lalitāsana*. The upper two hands hold the trident and a *ghaṇṭā* while the lower twoh old a rosary and a *kamaṇḍalu*. A lion is under her right foot. A beautiful foliage design is on her back rest, a lotus in a circle as her halo and a Jina on top. A high *mukuṭa* crowns her head.

97

0 512 VEṆUGOPĀLA

Brass — *Orissa*
16th c. A.D. — *Ht 16 cms*

A beautiful specimen of Orissan metal images. Shows remnants of the Konarak style, with broad face, large elongated eyes, hair tied in a knot, Kṛṣṇa is standing cross-legged on a lotus pedestal in the pose of Veṇugopāla, gracefully tilting his head. Position of hands also very dainty.

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98

0.493 VEṆUGOPĀLA

Brass — *Rajasthan*
14th c. A.D. — *Ht 20.5 cms*

Kṛṣṇa wearing a short *dhotī*, big *kuṇḍalas* and other ornaments, stands cross-legged playing a flute. Sharp curve of the waist. The ends of the *dhotī* falling beautifully on the sides and in front. Hair tied in a knot behind, and *mukuṭa* on the head.

99

0.493 REVANTA OR A WARRIOR

Bronze — *Gujarat*
dated 1485 A.D. — *Ht 19.5 cms*

Revanta riding a caparisoned and ornamented horse. He carries various weapons of war with him. A big shield hangs down his shoulder on his left side where a pistol (?) is also attached. To his right are arrows and a small dagger is attached to his waist band. He holds the reins with both his hands.

100

0.268 VIṢṆU

Brass — *Gujarat*
11th c. A.D. — *Ht 23.5 cms*

Viṣṇu showing the *abhaya*, *cakra*, *padma* and *gada* in his hands. Two āyudha-puruṣas flank him. Parikara surmounted by a *kalaṣa*.

101

0.90 SOMĀSKANDA

Bronze — *South India*
16th c. A.D. — *13×11.5 cms*

Śiva and Pārvati seated on either side of the pedestal and the child Skanda is standing in the centre. Śiva holds axe and an antelope in his upper hands and the main hands show the *abhaya* and the *tarjanī-mudrās*.

102

0.83 KĀRTTIKEYA

Bronze — *South India*
16th c. A.D. — *16.5×22 cms*

Kārttikeya having six faces and twelve arms is seated elegantly on a beautiful peacock in *lalitāsana*. *Parikara* around him.

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103

0.889 PĀRVATĪ

Bronze — *South India*
13th c. A.D. — *18×59 cms*

Standing in *dvibhaṅga* with right hand as if holding the lotus and the left *lola hasta*. Beautiful tiara, armlets, necklace, etc.

104

0.166 A GODDESS

Bronze — *South India*
12th c. A.D. — *15×11.5 cms*

Seated figure in Padmāsana—both the arms broken—small but dignified in its stately position.

105

0.188 MAHIṢĀSURAMARDINĪ

Bronze — *Karnatak*
17th c. A.D. — *Ht 15.3 cms*

A forceful image of the eight armed goddess crushing the demon-buffalo under her right foot and also killing him with a trident which must have been held by one of her right hands. The lion-mount of the goddess is also attacking the demon who is holding shield and dagger. All the four right hands of the goddess are mutilated whereas the left ones hold the disc, the bow, a bowl and the head of a demon. She has rubies for her eyes. The prabhā is missing.

106

0.4 VIGHNEŚVARĪ

Brass — *Central India*
17th c. A.D. — *4.5×12 cms*

A very peculiar image of the female counterpart of Gaṇeśa, standing on a pedestal wearing an animal hide for her lower garment, the upper garment passing like a yajñopavīta to cover her drooping breasts. The trunk is curved to the left. Out of the four arms, the upper two are raised up but the emblems are missing. The lower right holds a *kapāla*, the left rests on her waist where a dagger is also attached. A *mukuṭa* adorns her head. *Parikara* is surmounted by leaves.

107

0.292 VIṢṆU WITH CONSORTS

Bronze — *Kerala*
17th c. A.D. — *9×14.5 cms*

Viṣṇu in the centre holding the *śankha* and *cakra* in his upper hands. Bhudevī and Śridevī flank him. All of them have one hand resting on the waist.

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108

0.364 LAKṢMĪ-NṚSIṀHA

Bronze — *Vijayanagar*
15th c. A.D. — *17×8.8 cms*

Nṛsiṁha seated on a lotus pedestal in *lalitāsana*, his left leg folded and the right hanging down supported on a lotus. The goddess, holding a lotus in her left hand, is seated on his left thigh, also supporting her feet on a lotus. The lower right hand of the god is in *abhaya-mudrā*, the upper right hand holds the *cakra*, the lower left is placed round the goddess, the upper left holds the conch. He has the face of a lion and thick mane but human body. Both wear high *mukuṭas* and several ornaments. Garuḍa on the pedestal in *aṅjali-mudrā*.

109

0.648 SUDARŚANA CAKRA

Bronze — *South India*
17th c. A.D. — *11×9 cms*

Eight-armed image of the Sudarśana Cakra encircled by a circular disc. There is a Tantric Śaṭkona behind him. He holds in his hands :

antelope	*damaru*
sword	shield
bow	arrow

The front pair in the pose of holding a lance.

A big flaming *mukuṭa* seems to be a fusion of the destructive aspect of Śiva and Sudarśana Cakra.

110

0.215 MAṆḌALA OF MAHIṢĀSURAMARDINĪ

Copper — *Nepal*
16th c. A.D. — *Ht 15.5 cms (when closed)*

Mahiṣāsuramardinī in the centre and eight mother goddesses on the eight petals of a lotus.

The Goddess in the centre eight-handed. First pair holding sword and disc; second holding danta (?) and an unidentified object; third right with the shield, left missing; fourth pair holding *triśūla* to kill the demon—and the horns of the demon.

Near her right leg is the lion and in front of her is the mutilated head of the Mahiṣa. The aṣṭamātṛkās around are represented on their mounts on each petal.

111

0.44 SŪRYA ON HIS CHARIOT

Bronze — *Nepal*
16th c. A.D. — *15.5×11.5 cms*

Sūrya, riding his chariot driven by five horses, holds two lotuses in his hands and stands in the centre of the chariot.

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His attendants Uṣā and Pratyuṣā flank him. They stand with one foot firmly planted on the chariot and the other raised up and bent from the knee, as they are charging an arrow and dispelling the darkness. The charioteer of the Sun god, Aruṇa is seated in the front holding the reins. Beautiful composition.

112

0.645 CANDRA

Gold plated — *Nepal*
dated 1485 A.D. — *13 5×11 cms*

Candra seated on a lotus being carried by seven haṁsas standing on a pedestal. The deity is seated cross-legged with a lotus held in each hand. Decked with several ornaments and a tiara. Stones studded in the ornaments have disappeared. Halo around his head.

113

41.1 A MUSICIAN

Wood — *Maharashtra*
19th c. A.D. — *Ht 70 cms*

A bracket figure of a woman playing a lute. Standing cross-legged on a lotus. Over her head is a decorative bird. She has worn her *Sārī* like a *dhotī* in the Maharashtrian way.

114

41.8 HORSE RIDER

Wood (painted) — *Maharashtra*
19th c. A.D. — *Ht 79 cms*

A bracket figure of a galloping caparisoned horse. The horse rider holds a sword in his righ hand. The front legs of the horse are supported on the head of an attendant figure who holds a shield in his left hand. A dog near the hind legs of the horse. It could be a representation of Khaṇḍobā.

115

41.54 ELEPHANT-RIDERS

Wood (painted) — *Patan, Gujarat*
18th c. A.D. — *39×24 cms*

A bracket figure—well ornamented elephant running with two riders on his back, one in the front holds a banner, the other holds shield. A small figure holding an *aṅkuśa* is seen near his front legs.

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116

41.37 LALĀTA-TILAKA POSE OF ŚIVA

Wood — *South India*
18th c. A.D. — *32×11 cms*

A carved wooden panel depicting six-armed Śiva performing *lalāta-tilaka*, placing his left leg firmly on the ground and the right one stretched straight up. He is flanked by Nārada playing the Veeṇā and the Tumburu playing the drum as accompaniments. The platform on which Śiva dances is supported by three Gaṇas. Āpasmāra puruṣa below his upraised leg.

CH 5.6 VIRGIN MARY

Ivory — *Goa*
19th c. A.D. — *Ht 19 cms*

Virgin Mary wearing a long robe stands with folded hands on a big pedestal decorated with floral design. Round face and widely open eyes.

118

CH 3.11 VIRGIN MARY

Wood — *Goa*
18th c. A.D. — *Ht 18 cms*

Standing with her hands crossed on her chest in supplication. Minute and beautiful woodwork. Very deep-set hollow eyes, narrow forehead, longish face on a very graceful figure covered under the several intricately carved folds of her garment. Hair parted in the centre falling on shoulders. The borders of the garments carved in designs.

119

117 **CH 5.10** IMMACULATE CONCEPTION

Wood — *Goa*
19th c. A.D. — *Ht 55 cms*

The Immaculate Conception of Mary is described in the *Apocalypse* XII, verse 1 ff. Mary stands on a crescent, as described there, supported on the back of a serpent who looks here more like a crocodile with wings. Her hands folded in front are attached separately. Beautiful long face and fairly proportionate limbs. Neatly arranged folds of the garments—painted red with laquer.

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120

CH 5.11 IMMACULATE CONCEPTION

Wood — *Goa*
18th c. A.D. — *Ht 46 cms*

Mary standing on the crescent. Roundish and unexpressive face but highly ornamental. Beautiful locks falling on her shoulders and elegantly folded ample garments are painted fully in gold with red floral designs decorating the gold background.

121

CH 7.1 ST. PAUL

Ivory — *Goa*
19th c. A.D. — *Ht 19 cms*

Standing with a book in his right hand, the left hand stretched out. Wears a long flowing robe reminiscent of the Baroque style and chappals. Beautiful big receding forehead.

122

CH 7.9 ST. MARY MAGDALEN THE PENITENT

Ivory — *Goa*
19th c. A.D. — *Ht 15 cms*

Legend relates Mary Magdalen to be a low woman who was converted by Christ and whom she served till the end of his life. After his death and resurrection, she went with her sister and mother to France in fear for her life. There she propagated Christianity and retired with some people to a mountain where she led the life of penance and asceticism.

The ivory depicts here a saint reclining with a book in a cave. On top of the cave are trees and wild animals. On top of it is a pedestal but the image is missing. This main image seems to have been flanked by a male and a female figure.

Errata

Fig. 8.	Read	"A ritual scene" in place of	"Building of the Ziggurat".
Fig. 19.	Read	"A god, Adad ?" in place of	"Adad".
Fig. 20.	Read	"A god, Adad ?" in place of	"Adad".
Fig. 21.	Read	"Adoration of Adad ?" in place of	"Adoration of Adad".

We regret that Fig. 110 is not printed properly due to some unavoidable mistake.

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Illustrations

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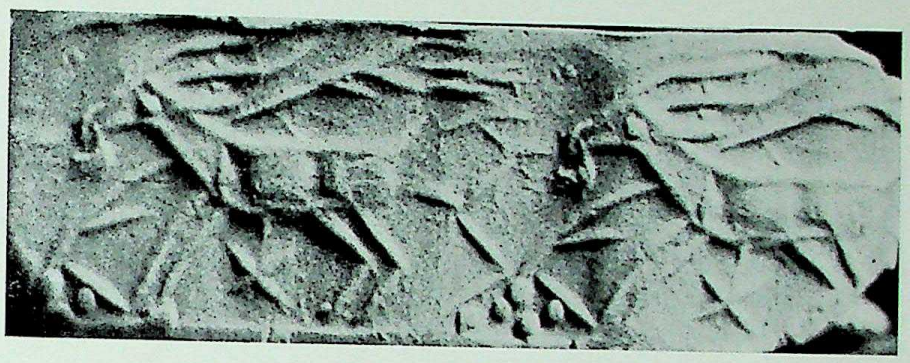
1

Lion chasing a bull
Uruk period

2

Running goats, Jamdet
Nasr period



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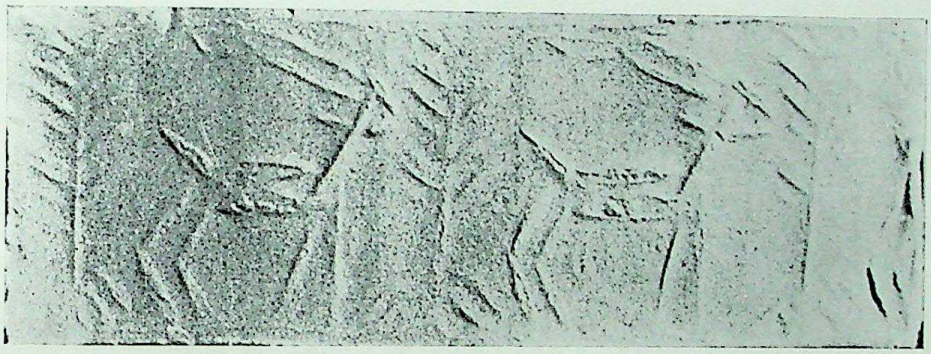

Grazing herd, Jamdet
Nasr period

Geometrical Design
Jamdet Nasr Period

4

5

Row of buffaloes, First
Early Dynastic period

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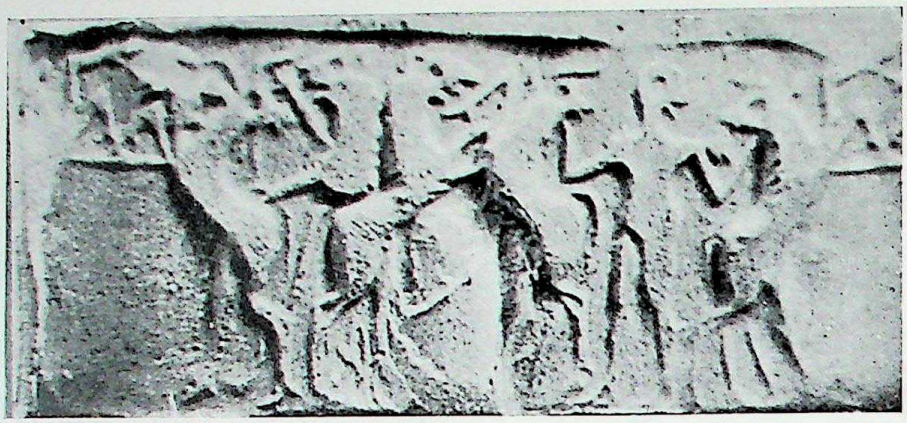
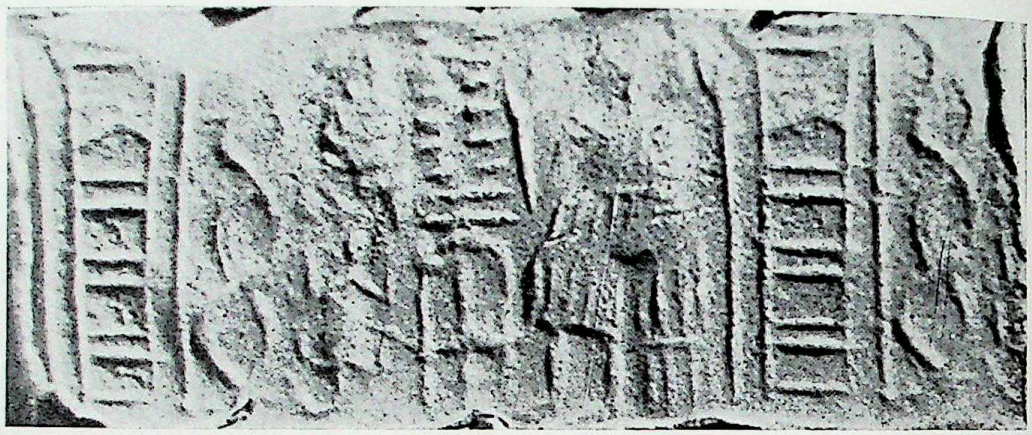


Protection of Animals
Second Early Dynastic
Period

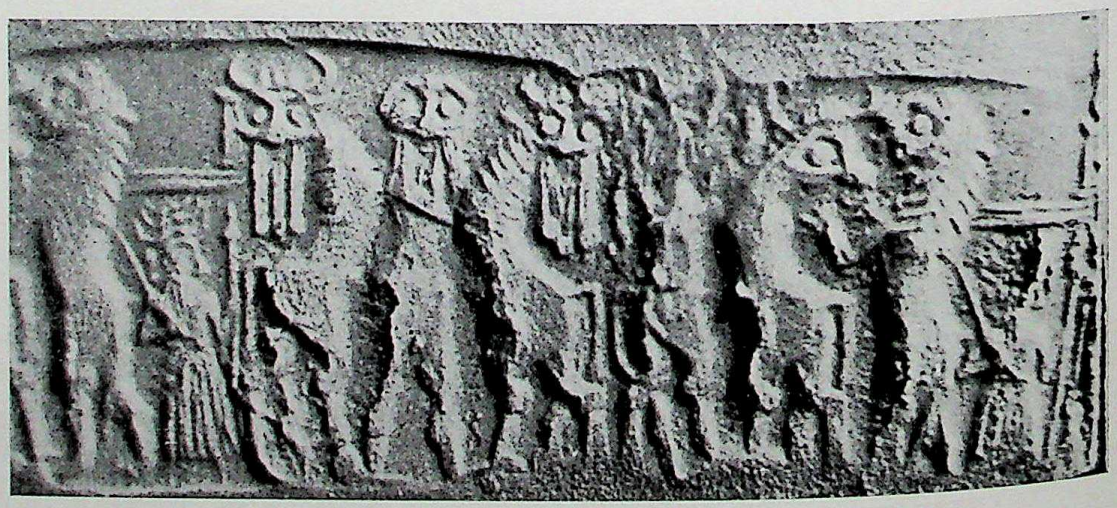
7



Shrine of the fertility god
Third Early Dynastic
Period

Building of the Ziggurat
Third Early Dynastic
Period

9



Combatants, Age of Sargon

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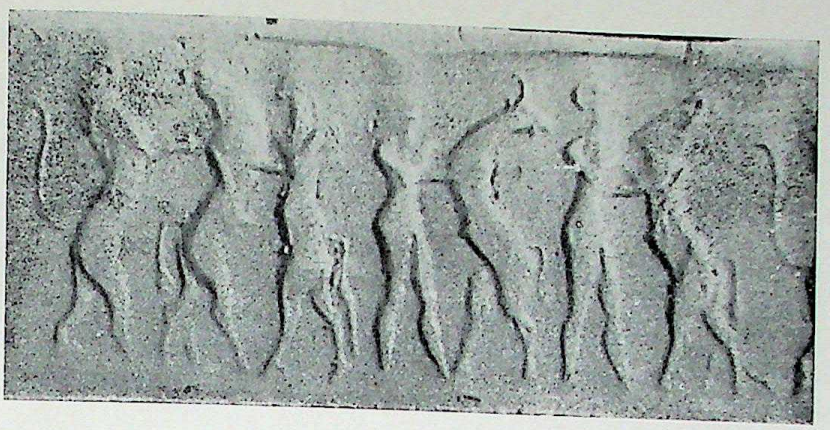
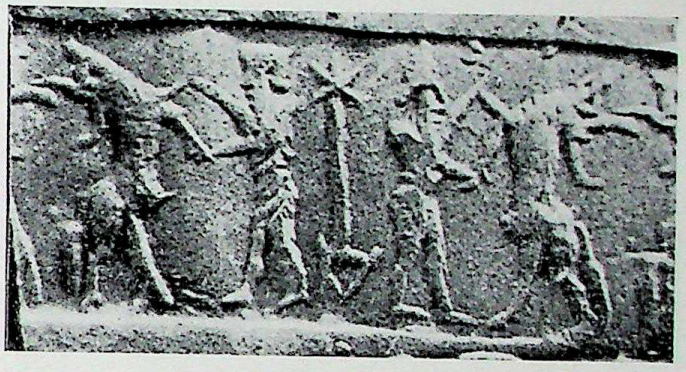
10



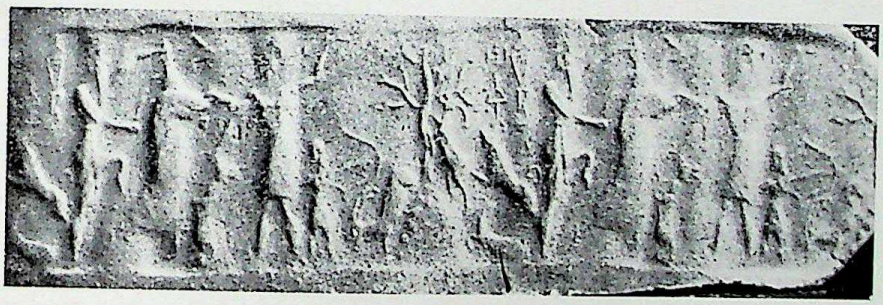
Bull-man and the lions
Akkadian period

11

Hero Slaying the Buffalo
Akkadian period

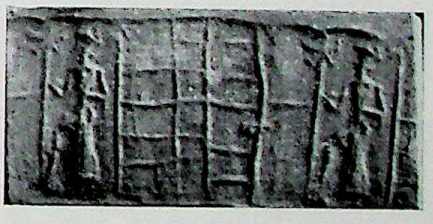


12

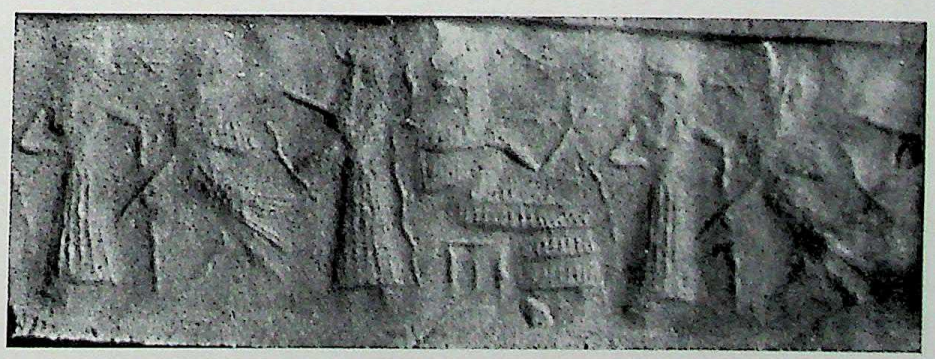


Hunting Scene, Akkadian period

13



Sun God, Marduk ?
Akkadian period



14

Ea and the Capture of Zu, Akkadian Period

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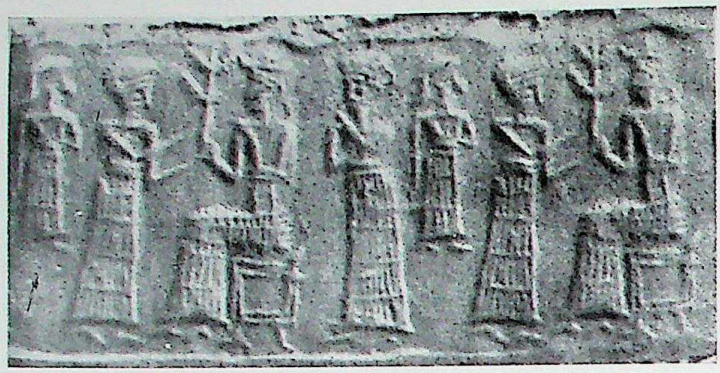
15

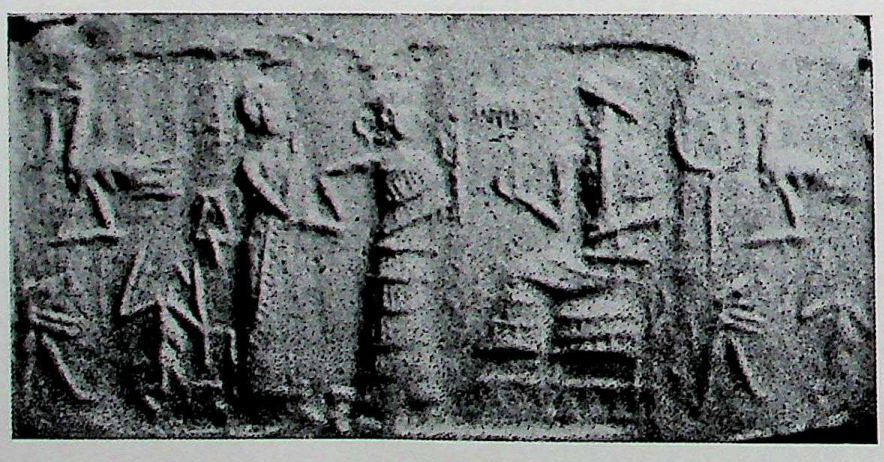


God of Vegetation, First Babylonian Dynasty

16

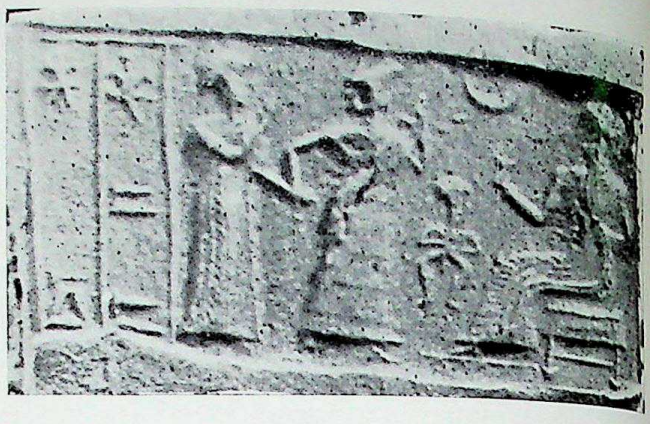
A God and a Goddess, First Babylonian Dynasty

17



Presentation Scene, First Babylonian Dynasty

18

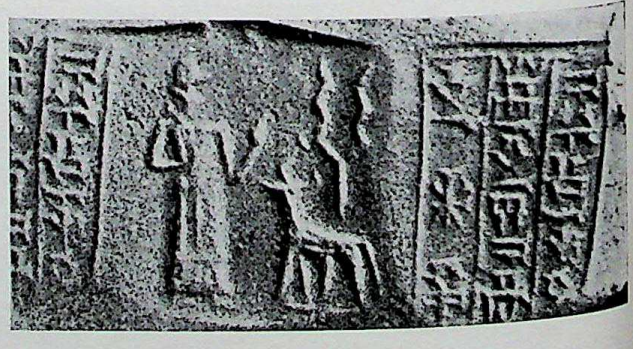


Shamash or a King enthroned, First Babylonian Dynasty

19

Adad, First Babylonian Dynasty

20



Adad, First Babylonian Dynasty

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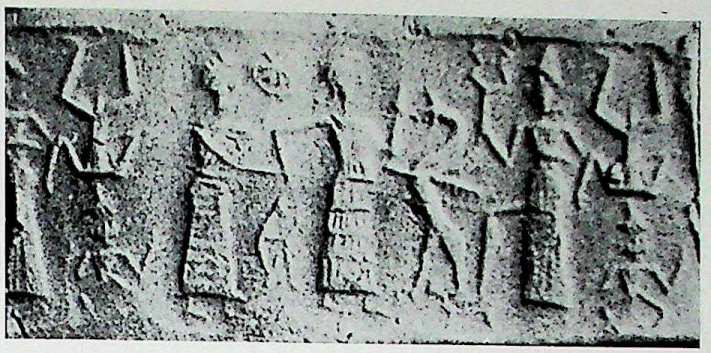
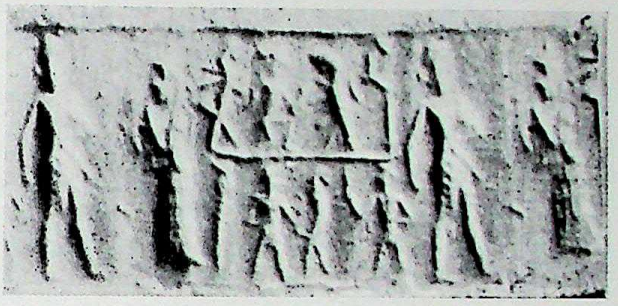
21



Adoration of Adad, First Babylonian Dynasty

22

Fight with a Dragon, First Babylonian Dynasty



23

The Conqueror-God and Shamash, First Babylonian Dynasty

24

Vegetation God, First Babylonian Dynasty

25

Adoration of Shamash First Babylonian Dynasty

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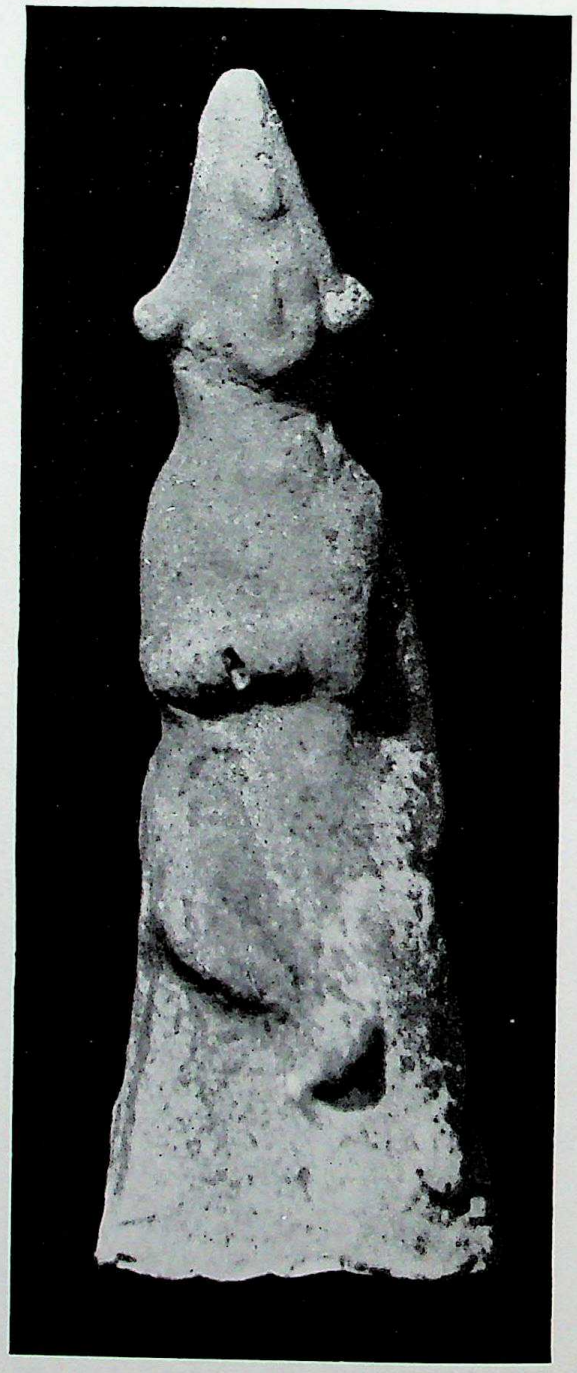
26

Mother and Child, Graeco-Parthian Period

27



A Figure Seated on a Stool
Graeco-Parthian Period

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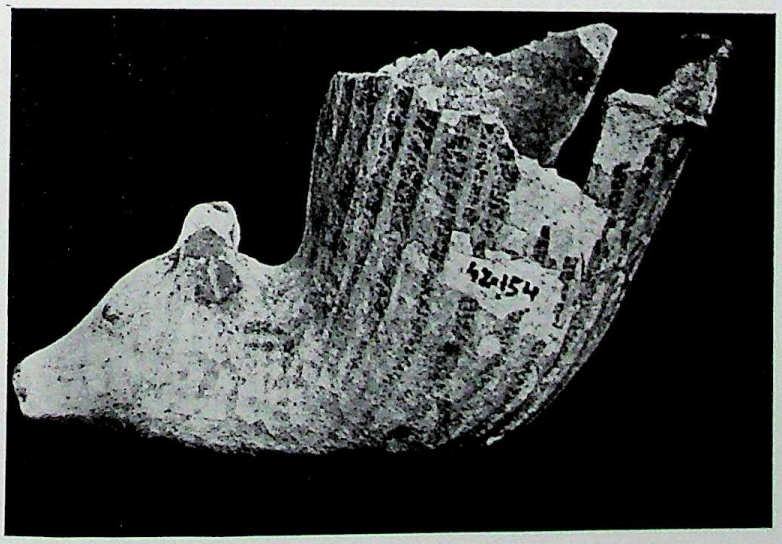
Mother and Child Neo-Babylonian Period

28

A Female-Bust, Graeco-Parthian Period

29

A Rhyton,graeco-Parthian Period



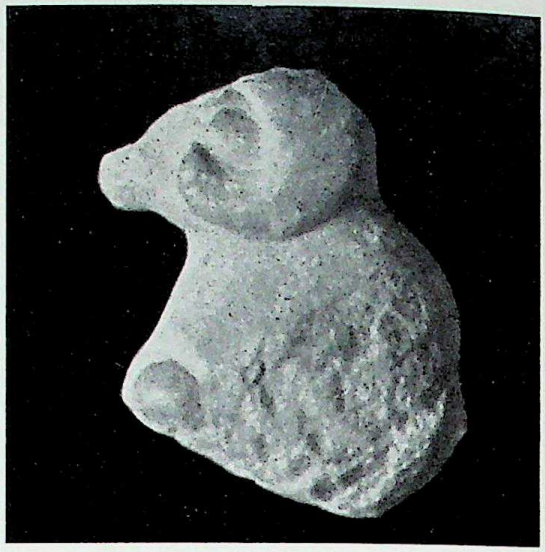
30

A Vase, Akkadian Period

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

31

A Ram, Sumerian



32

Three Female Figures, Neo-Babylonian period

33

Terracotta, Graeco-Parthian period

34

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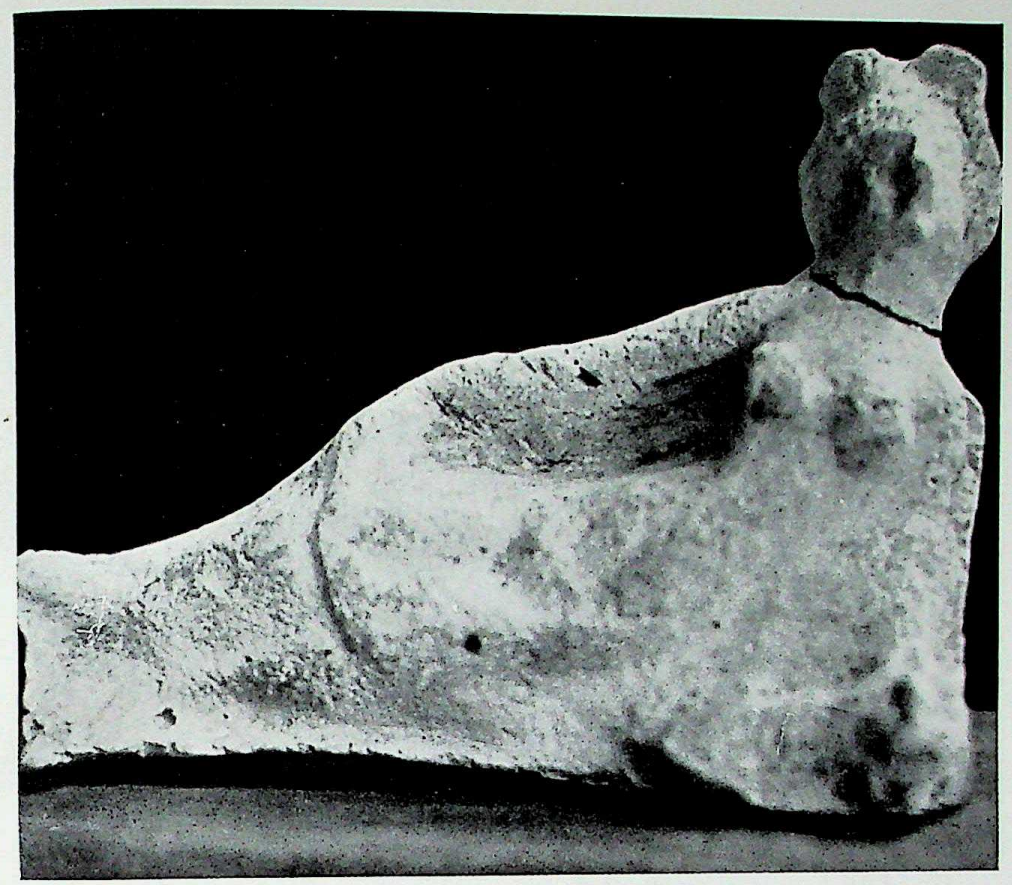
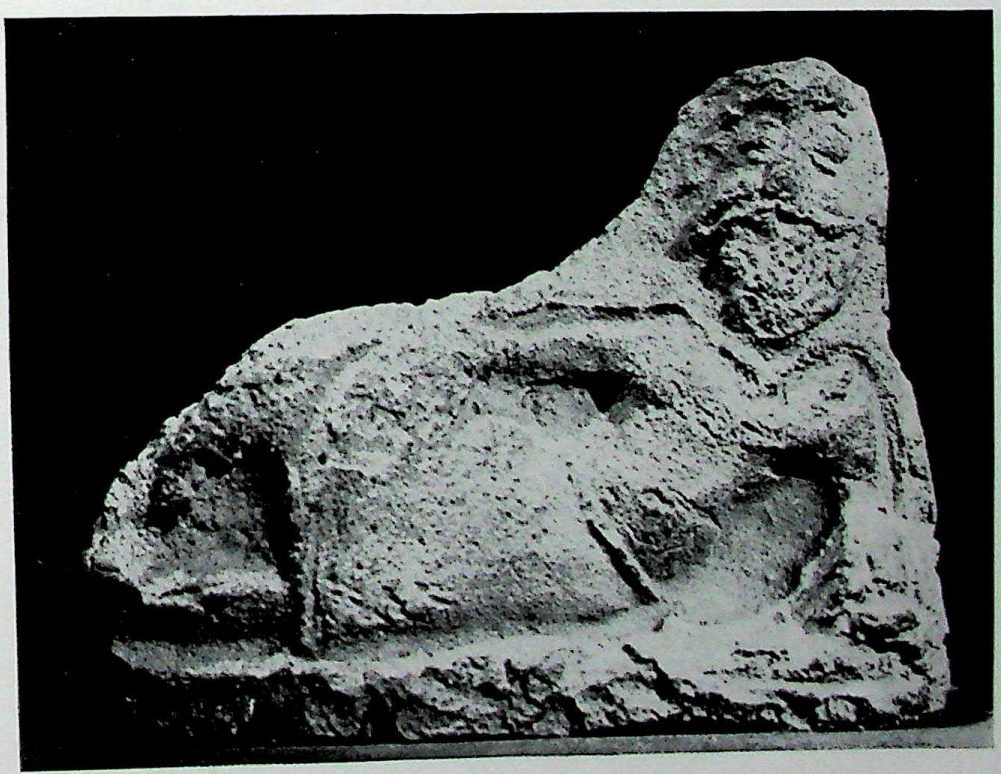
Reclining Female Figure, Graeco-Parthian Period



35

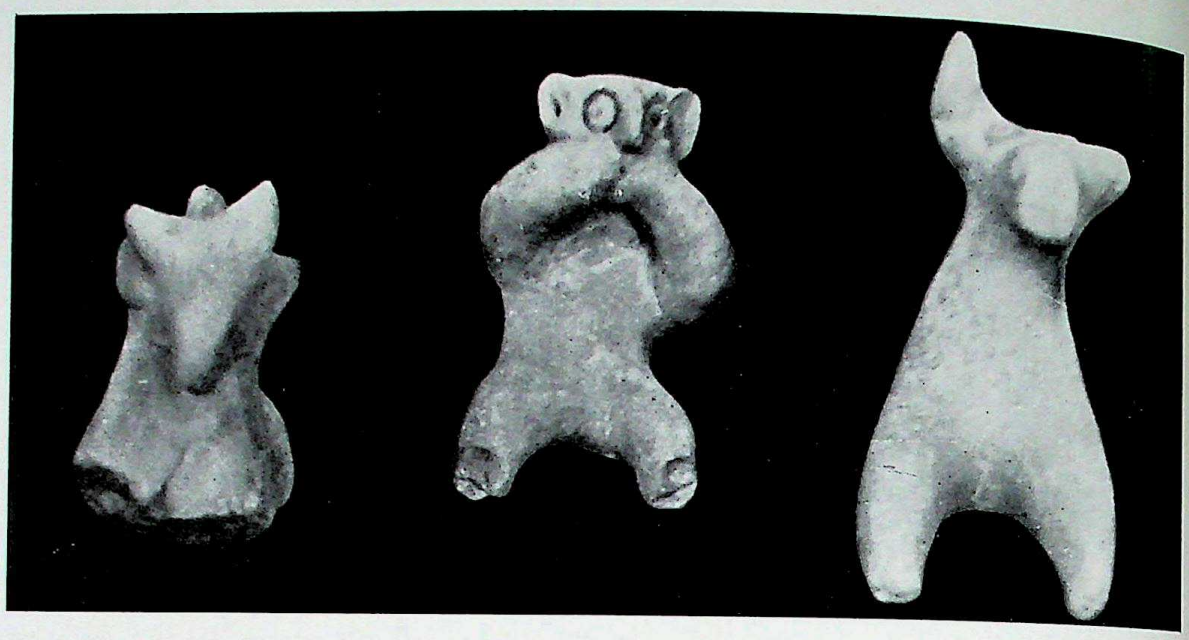
Reclining Male Figure, Graeco-Parthian Period



36

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

Toys, Mohen-jo-Daro, 1500 B.C.



37

Female Bust, Mauryan Period

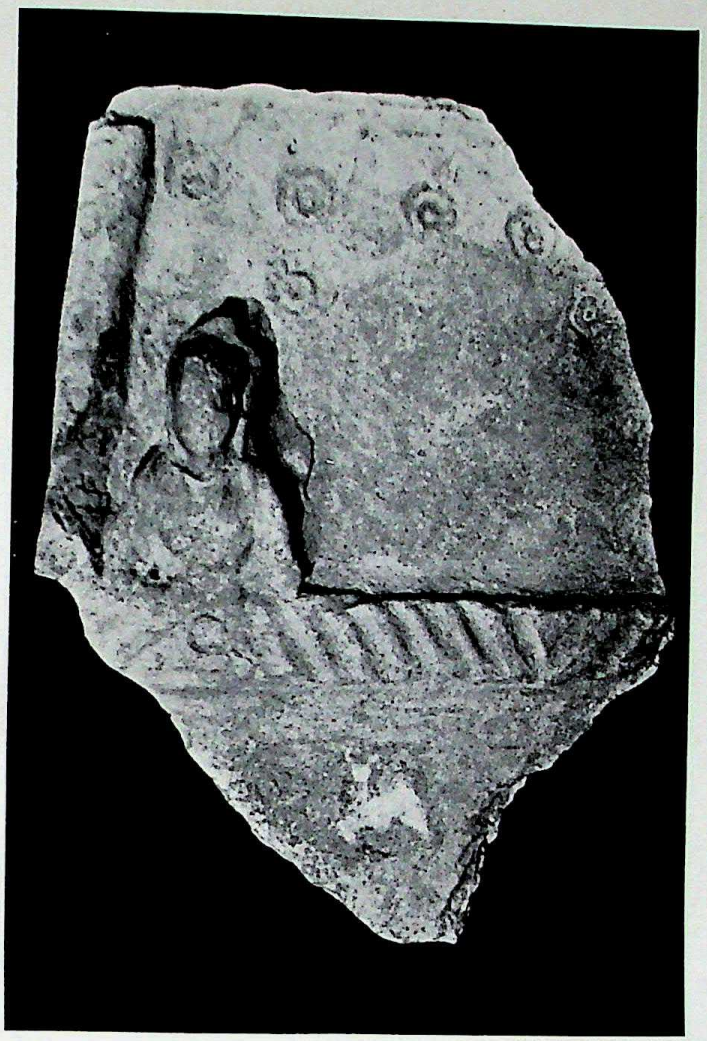
93

An Animal Head, Mohen-jo-Daro, 1500 B.C.

38

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

A Female Figure, Gandhara 3rd-4th c. A.D.



40

Seated Yaksa, Gandhara 3rd-4th c. A.D.

41

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42

Head of the Buddha, Gandhara, 4th c. A.D.

Head of the Buddha, Gandhara, 4th c. A.D.

43

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A Head, Gandhara, 4th c. A.D.

44

44 a

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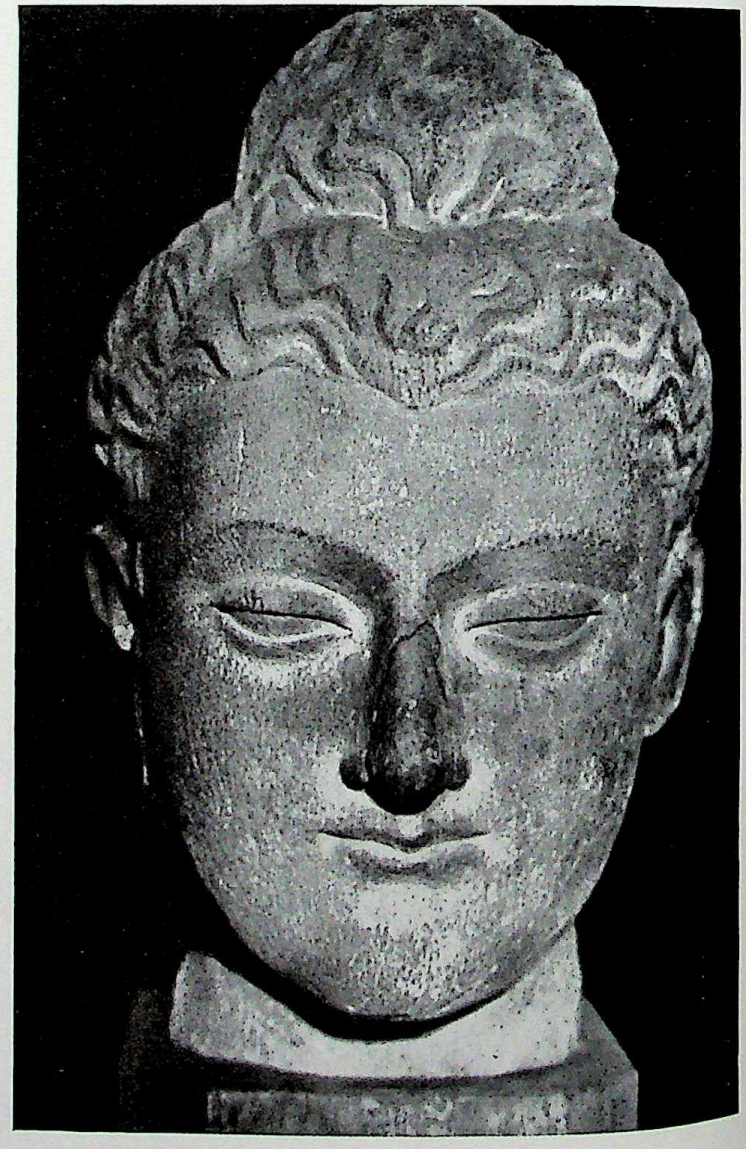
Head of the Buddha, Gandhara, 2nd-3rd c. A.D.

45

Head of the Buddha, Gandhara, 2nd-3rd c. A.D.



46

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Head of a Bodhisattva Gandhara, 3rd c. A.D.

47

Head of a Bodhisattva Gandhara, 2nd-3rd c. A.D.

48

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Standing Buddha Gandhara 3rd c. A.D.

Standing Buddha, Gandhara 3rd c. A.D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Standing Bodhisattva Gandhara, 2nd-3rd c. A.D.

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Buddha Attended by Monks Gandhara, 3rd c. A.D.

52

A Bodhisattva, Gandhara
2nd-3rd c. A.D.

53

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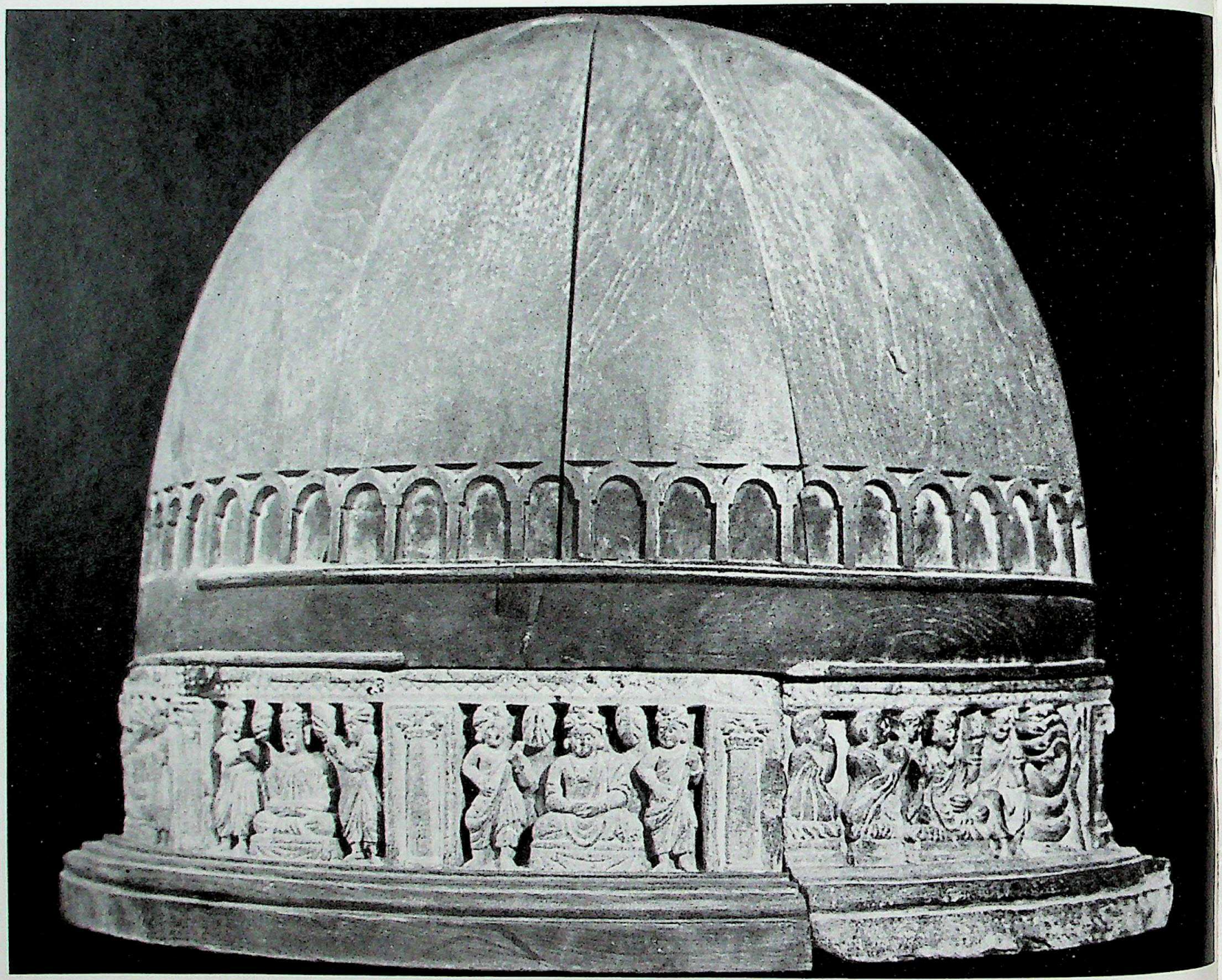
Seated Buddha, Gandhara 3rd c. A.D.

54

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Part of A Circular Panel (base of Stūpa), Gandhara, 2nd-3rd c. A.D.



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55 a

Part of A Circular Panel (base of Stūpa), Gandhara, 2nd-3rd c. A.D.

55 b

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Fragment of a Panel Gandhara, 2nd-3rd c. A.D.

Devadatta's Assassins Gandhara, 2nd-3rd c. A.D.

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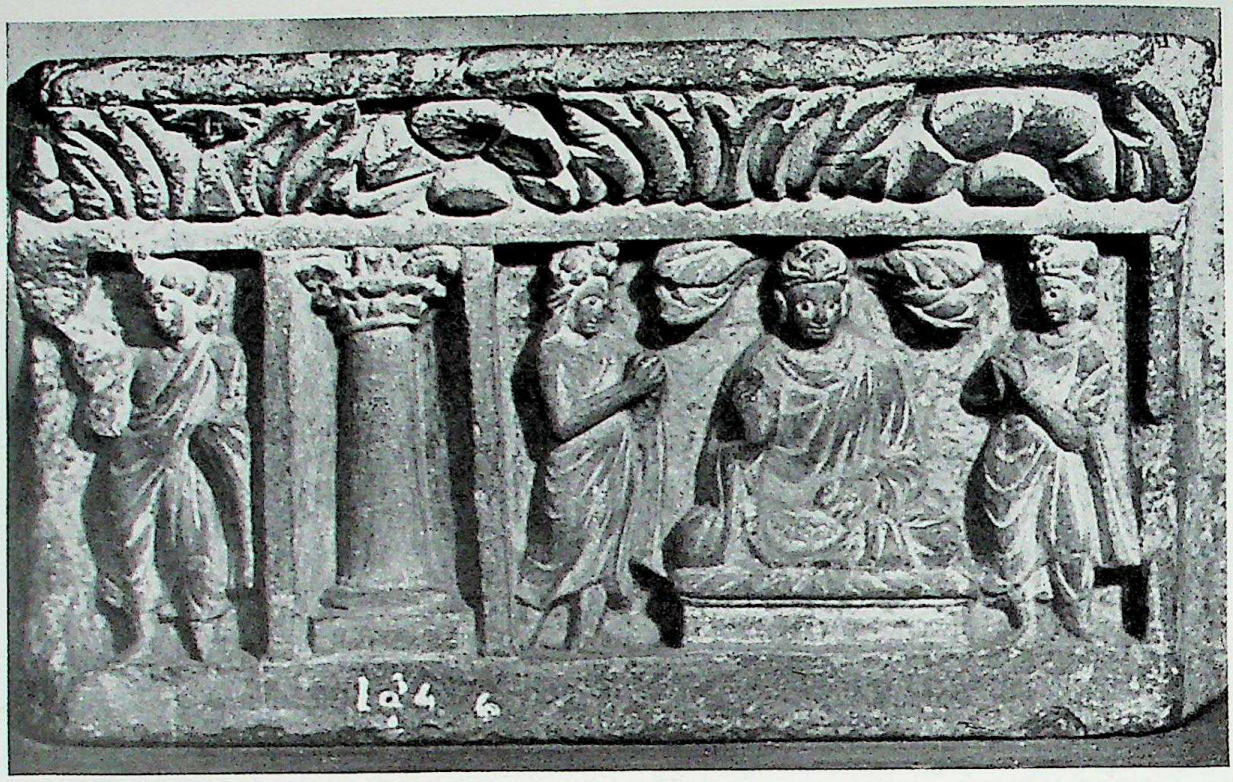
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



Veneration of the Buddha Gandhara, 2nd-3rd c. A.D.

The Buddha in a Congregation, Gandhara, 2nd c. A.D.

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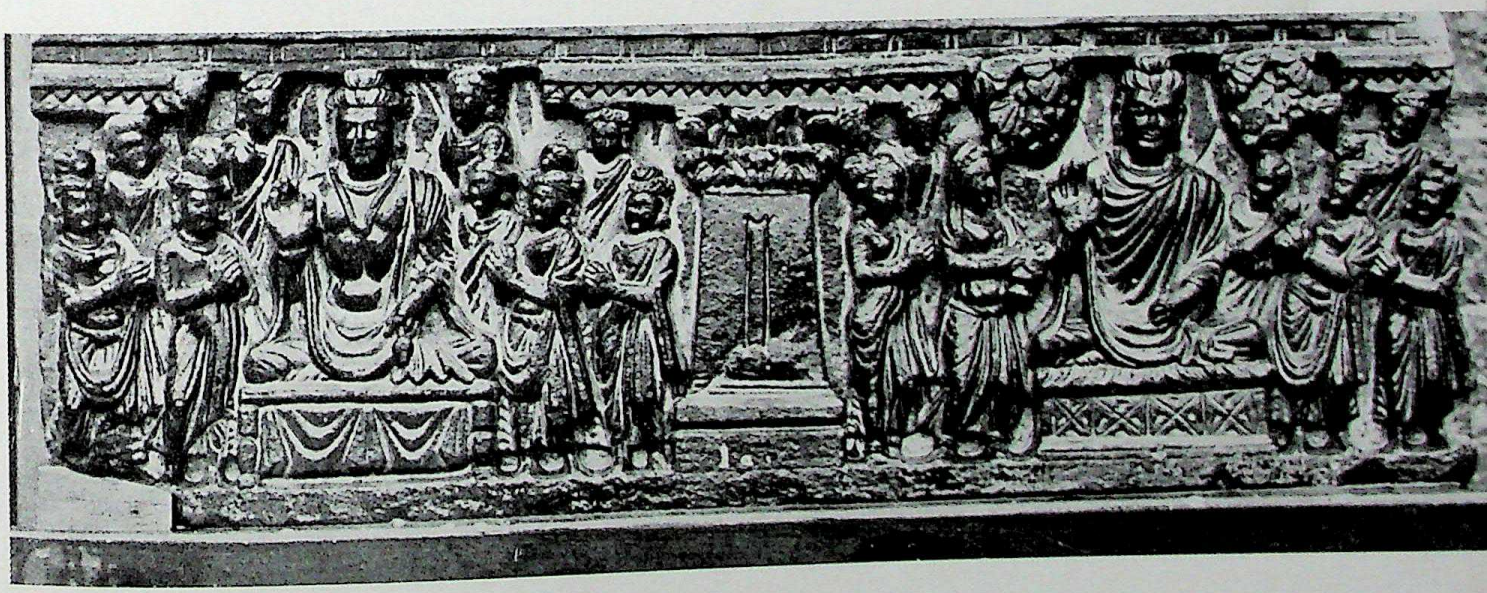
60

The Buddha and the Bhikkhus, Gandhara, 2nd-3rd c. A.D.

Āmarapāli's Gift to the Buddha, Gandhara, 2nd c. A.D.



61

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

The Miracle of Śrāvasti, Gandhara, 4th c. A.D.

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The Miracle of Śrāvasti, Gandhara, 4th c. A.D.

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Tutelary Couple, Gandhara, 2nd c. A.D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Śālabāhañjikā, Dancers and Musicians, Gandhara, 3rd c. A.D.

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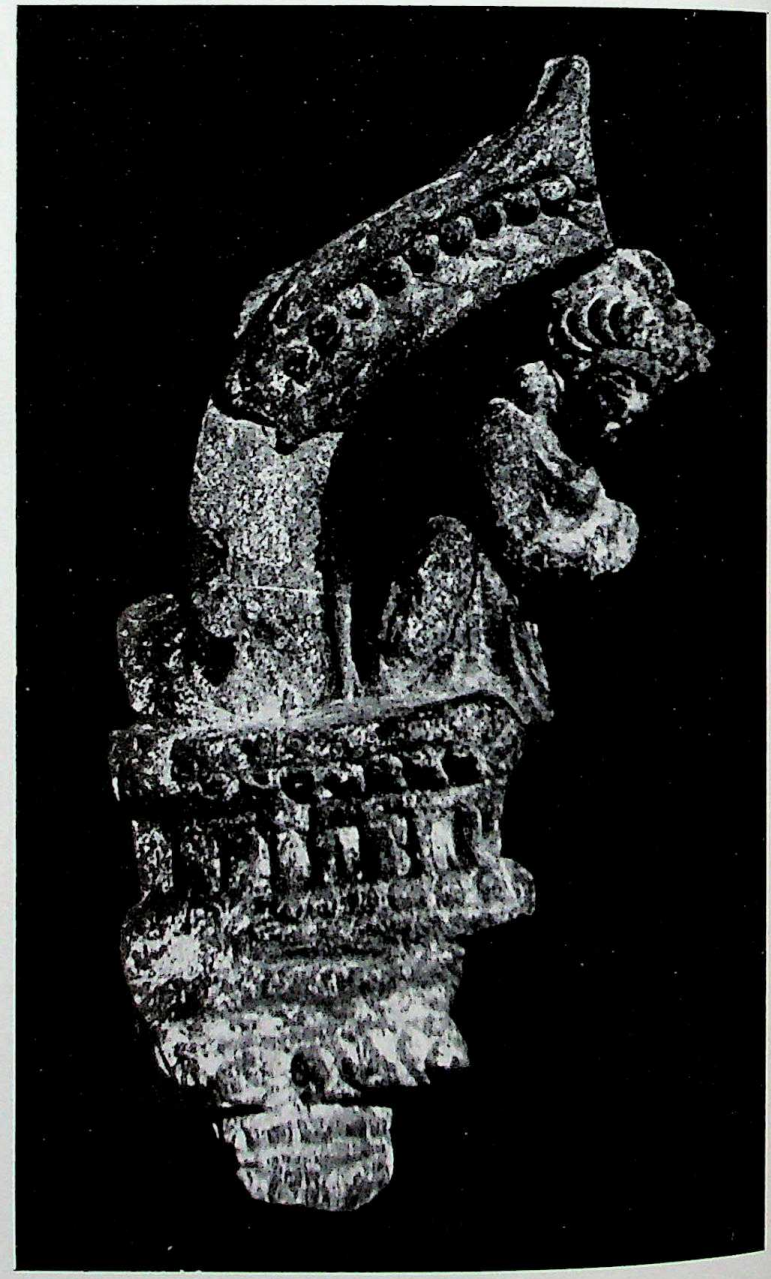
66

A Drummer, Gandhara, 2nd-3rd c. A.D.

An Architectural Fragment, Gandhara, 2nd c. A.D.



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68

A Female figure, Gandhara, 2nd-3rd c. A.D.

Buddha Attended by Bhikkhus, Gandhara, 2nd-3rd c. A.D.

69

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Seated Buddha, Goa, 4th c. A.D.

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Kubera, Mathura, 3rd-4th c. A.D.

71

Gaṇa, Deccan, 4th-5th c. A.D.

72

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Stūpa with Carved Niches, Nalanda (Kurkihar), 8th-9th c. A.D.

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73 a

Stūpa with Carved Niches, Nalanda (Kurkihar), 8th-9th c. A.D.

73 b

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Standing Buddha, Bihar, 7th c. A.D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Dhyānī, Buddha, Nalanda, 10th c. A.D.

75

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Viṣṇu, Bengal, 10th c. A.D.

76

Cakra-Purusa, Kashmir, 9th-10th c. A.D.

77

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78

Architectural Fragment, Gujarat-Rajasthan, 14th c. A.D.

Ananta form of Viṣṇu Gujarat-Rajasthan, 13th c. A.D.

79

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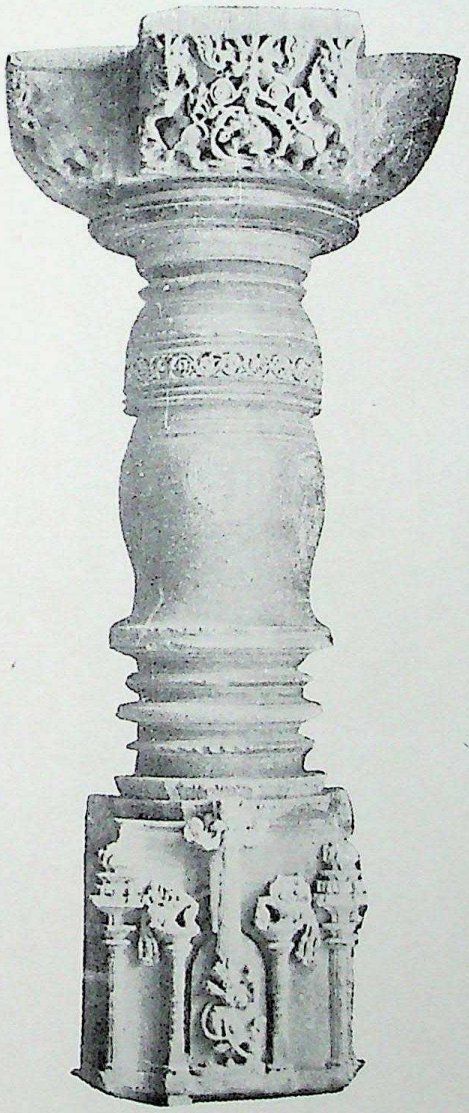
A Woman Under A Tree, Central India, 12th c. A.D.

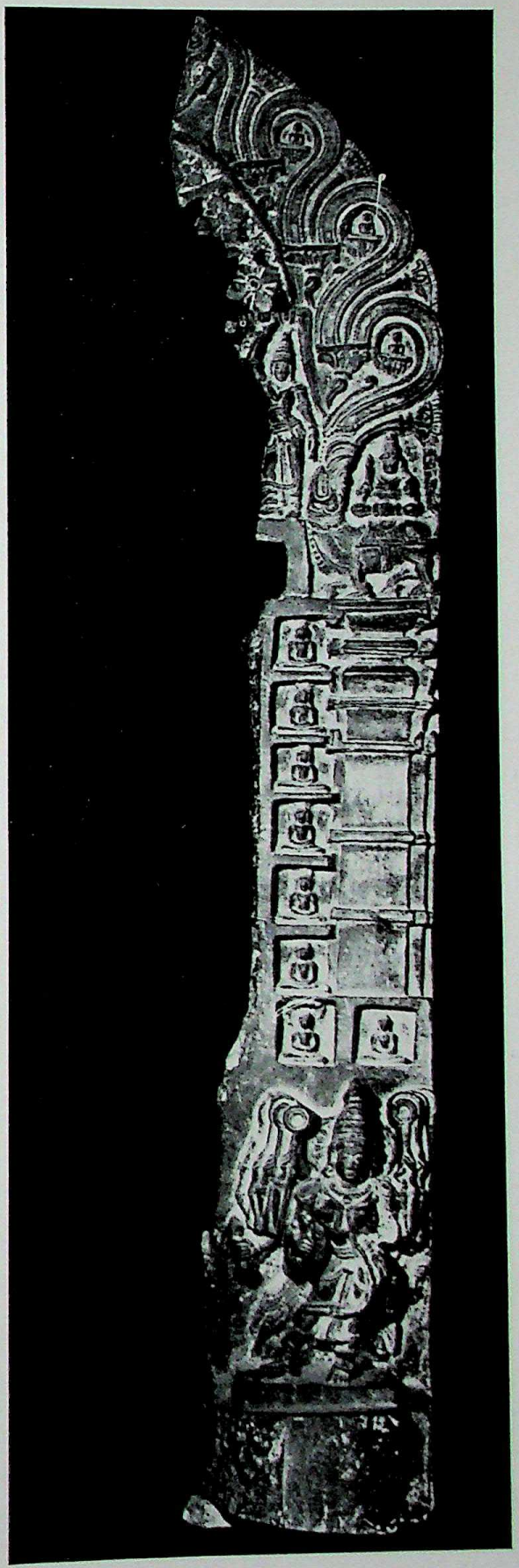
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

A Pillar, Halebid, 12th c. A D.



81

Parikara of a Jaina Image, N. Kanara, 12th c. A.D.



82

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Ṛṣabhanātha, Kanara, 12th c. A.D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Jina, Kanara, 10th c. A.D.

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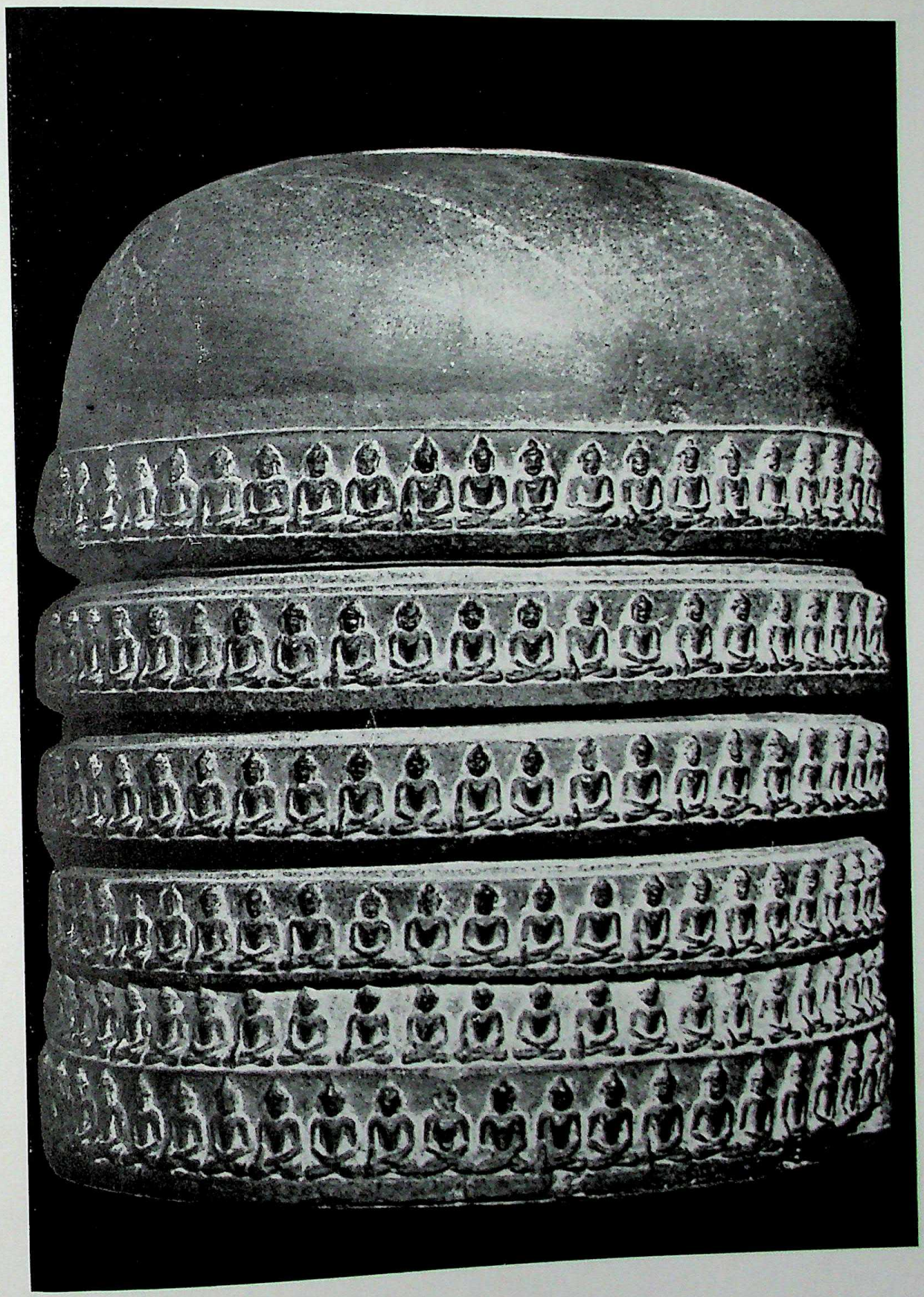
Pārśvanātha, Baindur, S. Kanara,
13th-14th c. A.D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Stūpa with Three Hundred Buddhas, Kanara, 10th c. A.D.



CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

87

Rādhā Kṛsṇa, Hangal, Dharwar, 12th c. A.D.

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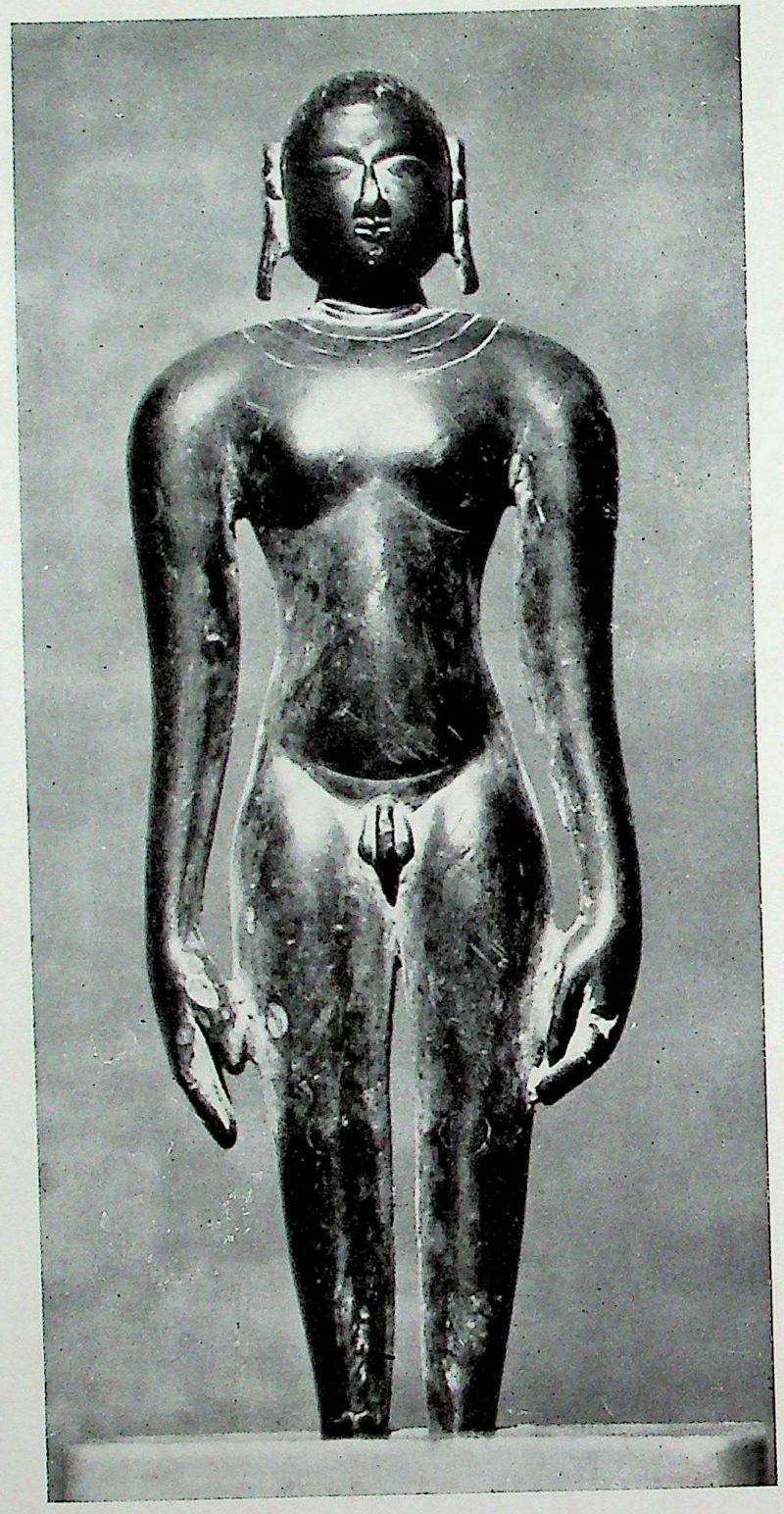
Hero Stone, Kanara, 16th c. A.D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Jina, Kanara, 11th c. A.D.



CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Suvidhinātha (Pañcatirthī), Gujarat, dated 1448 A.D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

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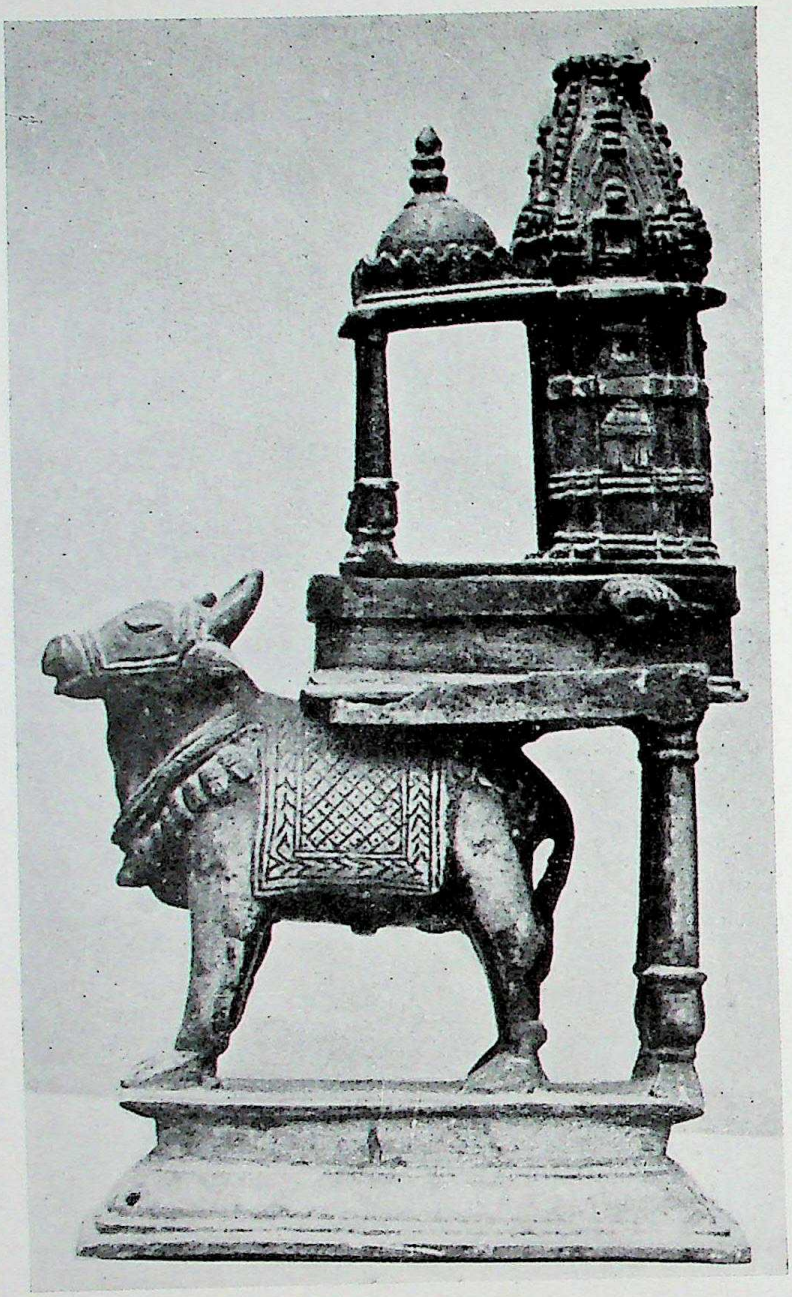
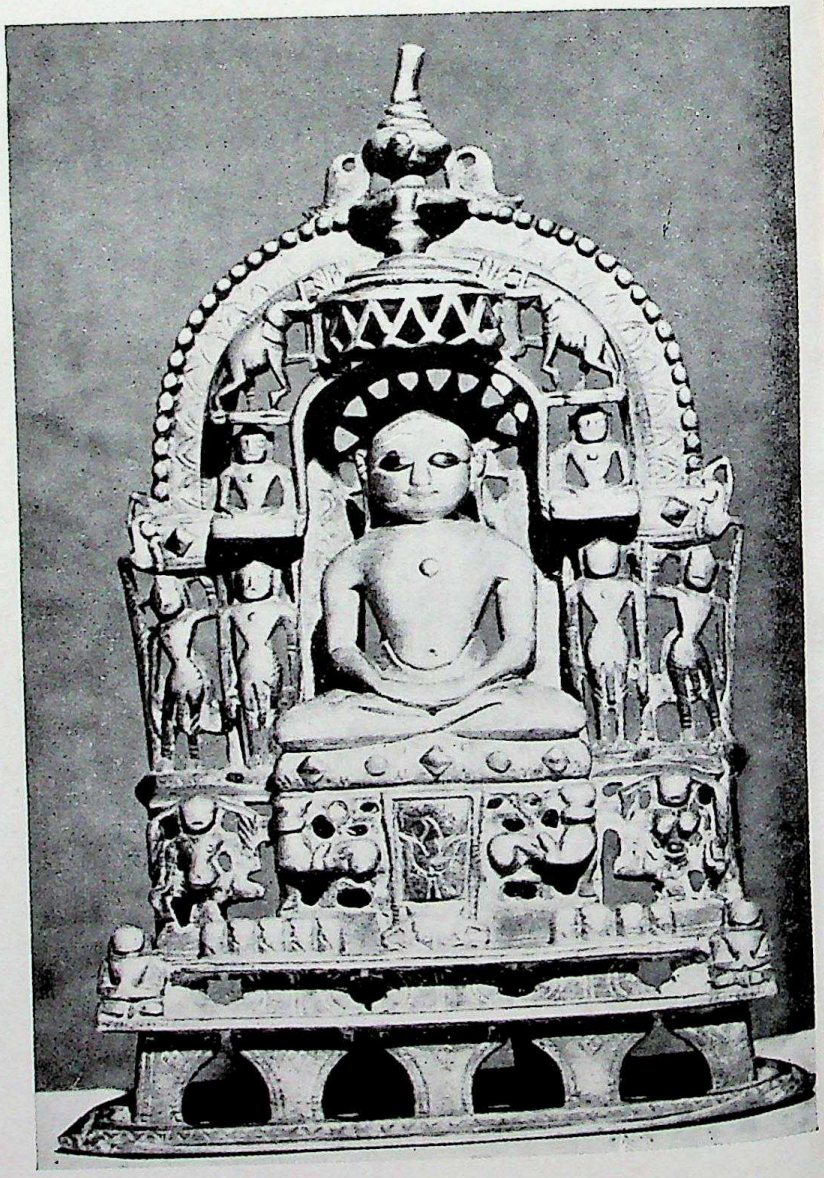


A Ratha, Gujarat, 15th c. A.D.

Neminātha (Pañcatīrthī), Gujarat, dated 1540 A.D.

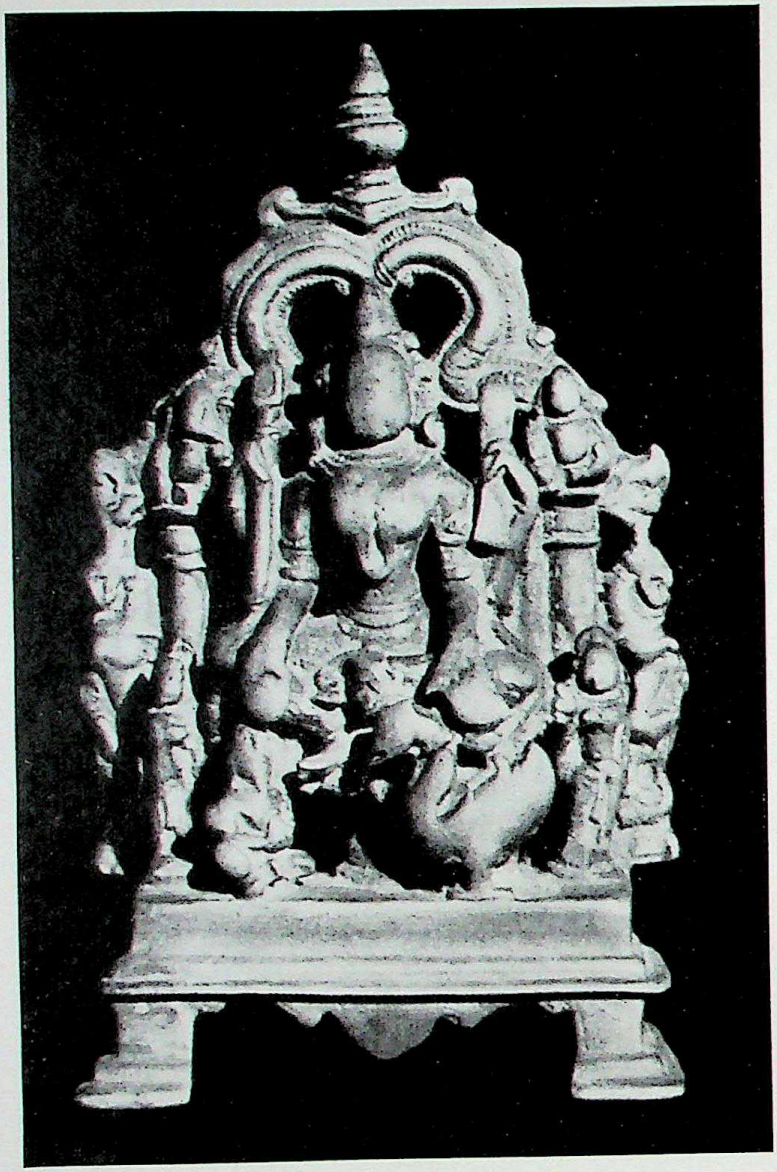


92

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Ambikā, Gujarat, dated 1154 A.D.

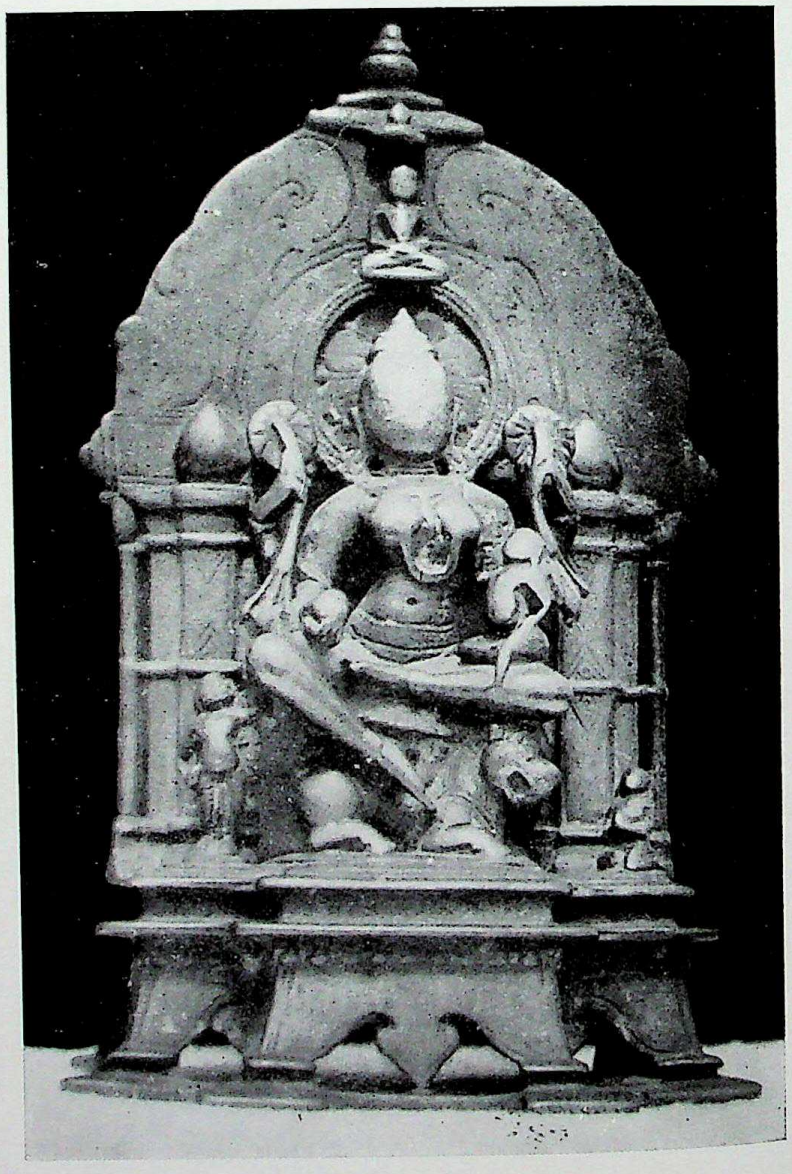
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



94

Sarasvatī Gujarat, 12th c. A.D.

Ambikā, Gujarat, dated 1141 A.D.



95

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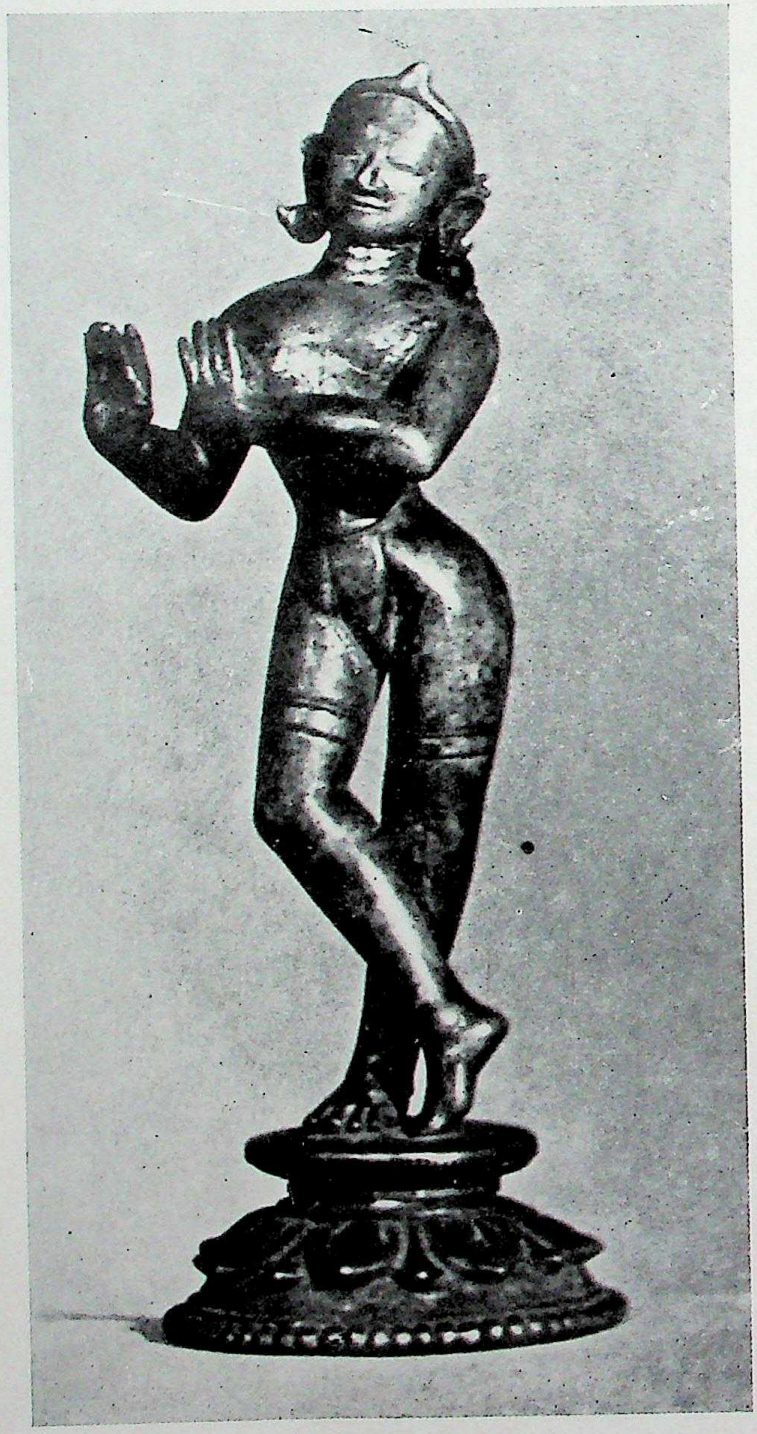
Mahāmānasī, Gujarat-Rajasthan, 11th c. A.D.

96

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Vegṇugopāla, Orissa, 16th c. A.D.



CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Veṇugopāla, Rajasthan, 14th c. A.D.

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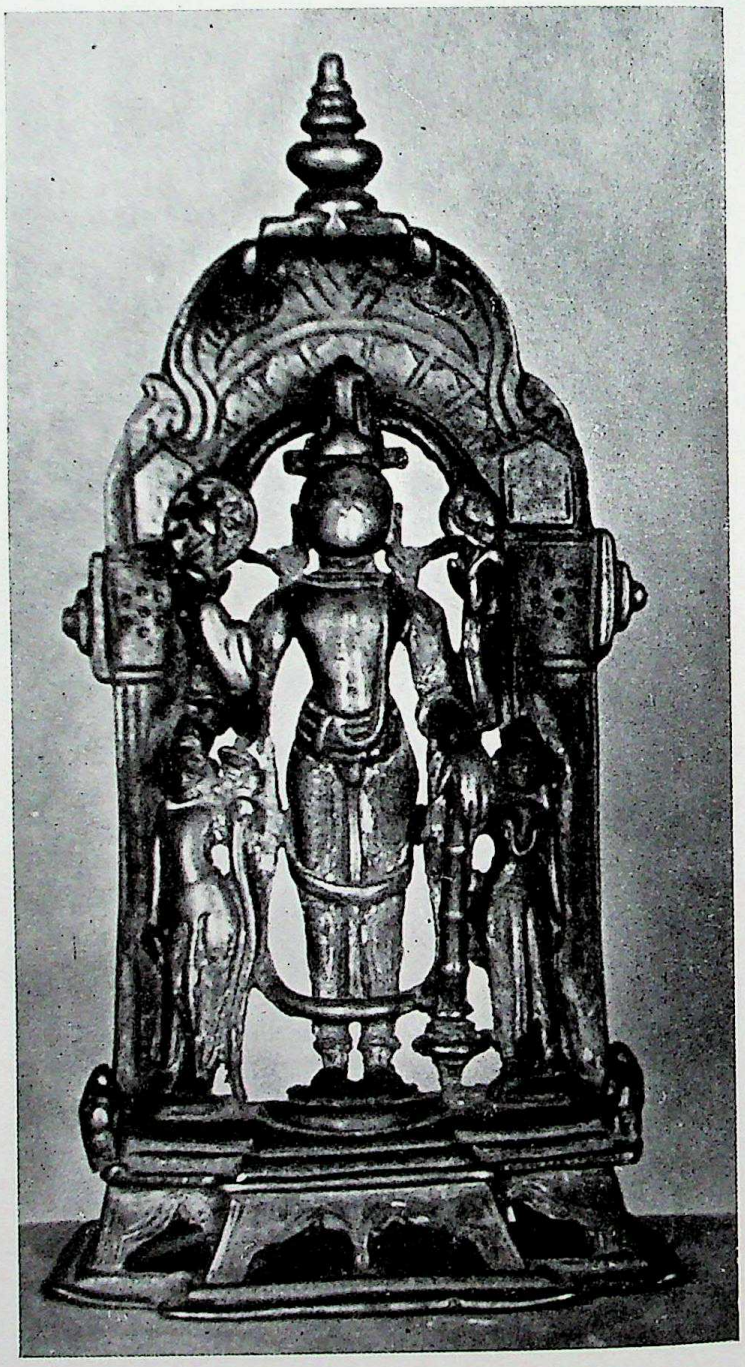
99

Revanta or a Warrior, Gujarat, dated 1485 A.D.

Visṇu, Gujarat, 11th c. A.D.



100

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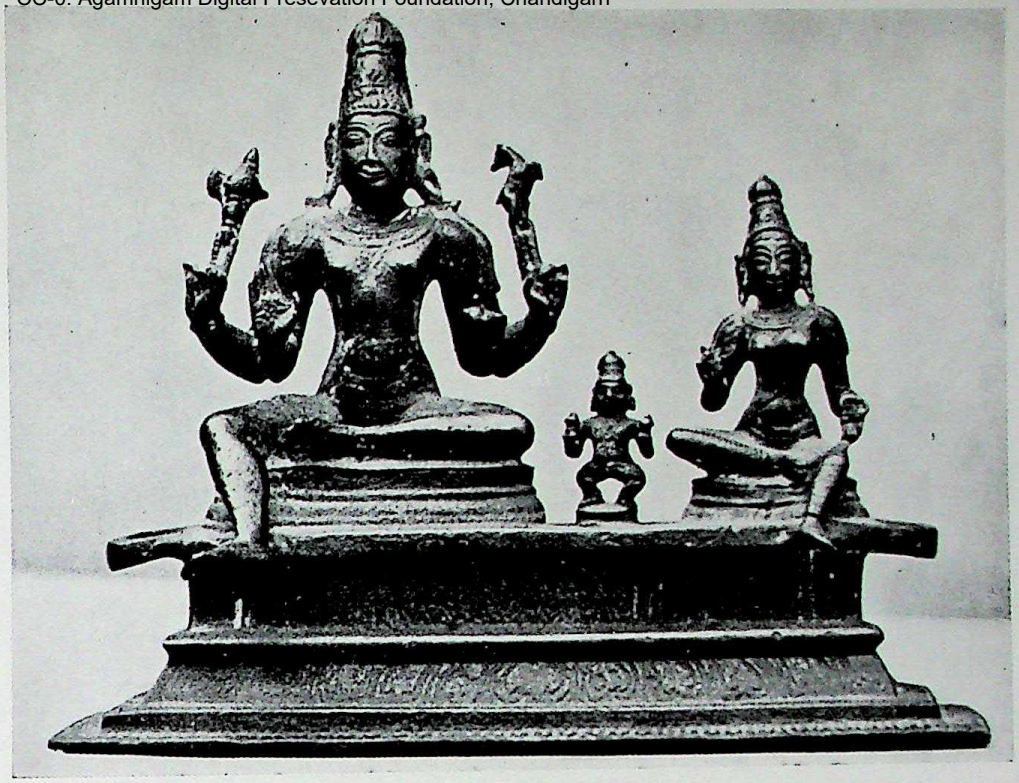

101

Somāskanda, South India, 16th c. A.D.

Kārtikeya, South India, 16th c. A.D.

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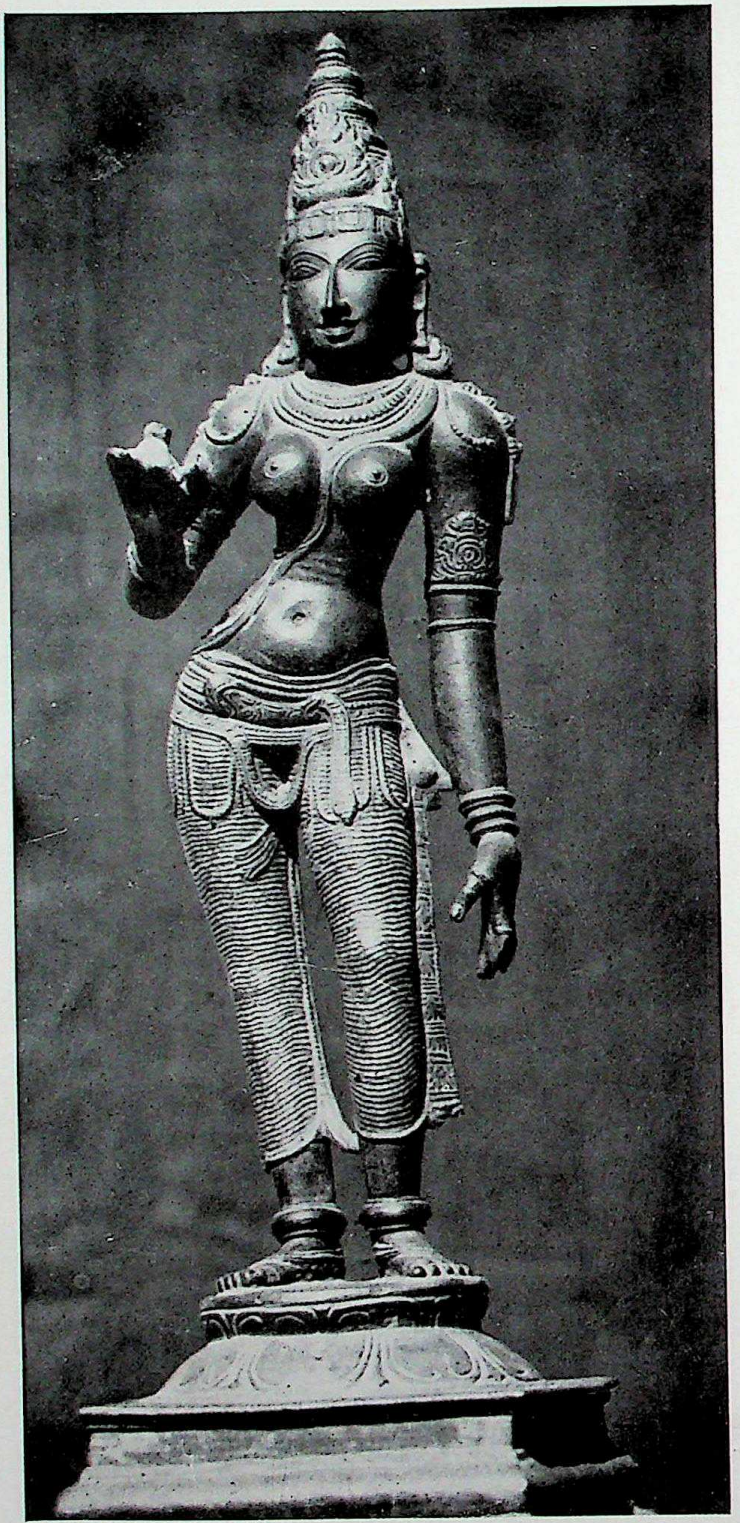
Pārvatī, South India, 13th c. A.D.



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A Goddess, South India, 12th c. A.D.

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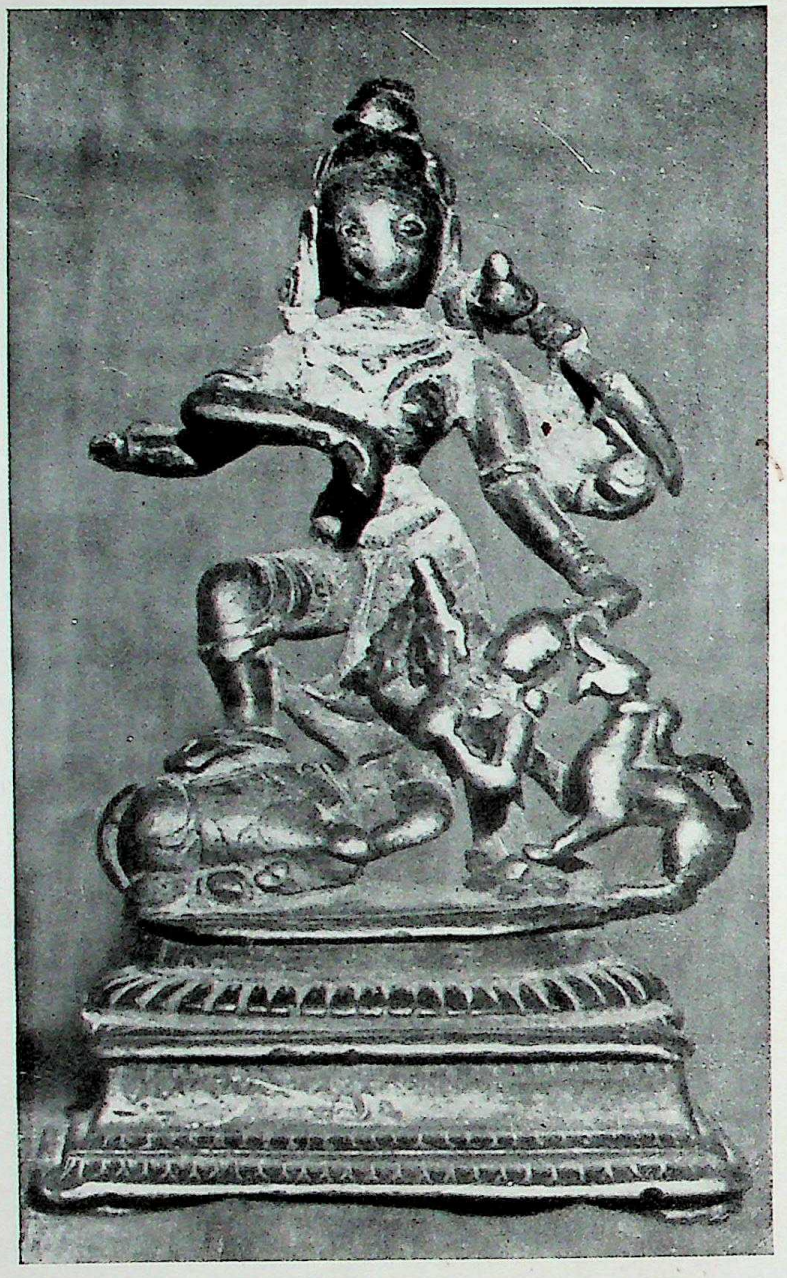

Mahisāsuramardinī, Karnatak, 17th c. A.D.

Vighneśvarī, Central India, 17th c. A.D.

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Viṣṇu with Consorts, Kerala, 17th c. A.D.

Lakṣhmī-Nṛsimha, Vijayanagar, 15th c. A.D.

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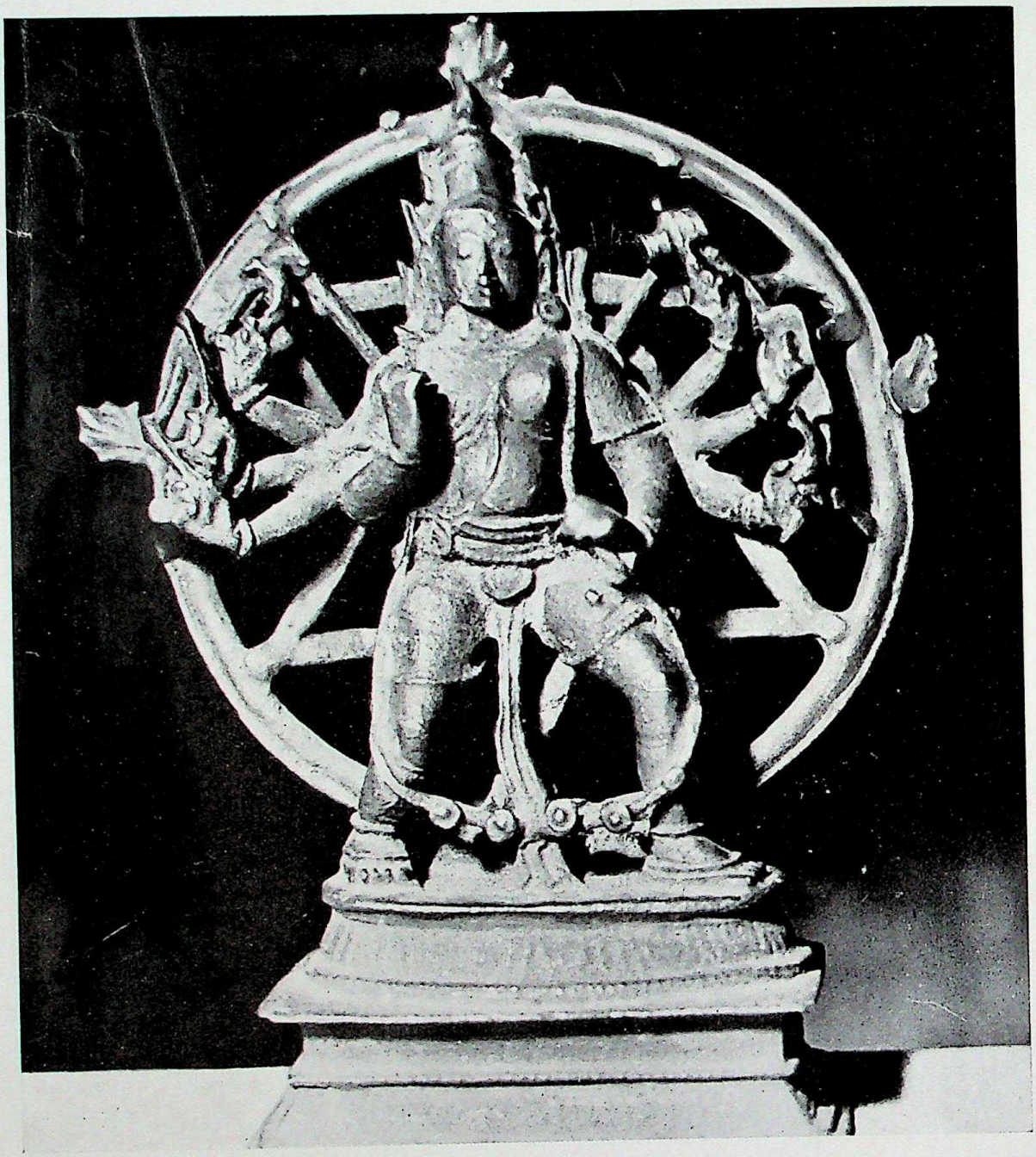
Sudarśana Cakra, South India, 17th c. A.D.



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Maṇḍala of Mahiṣasuramardinī, Nepal, 16th c. A.D.

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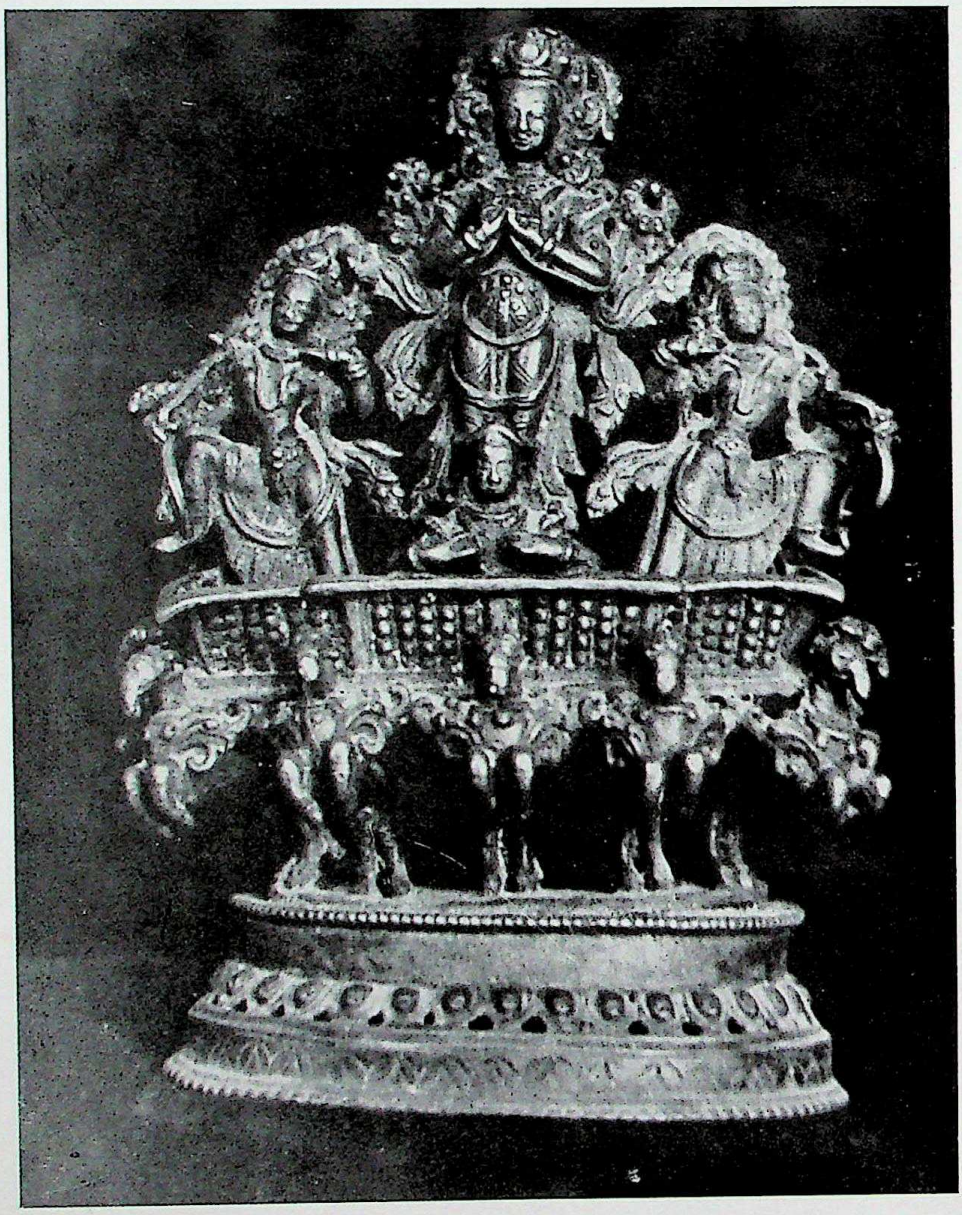
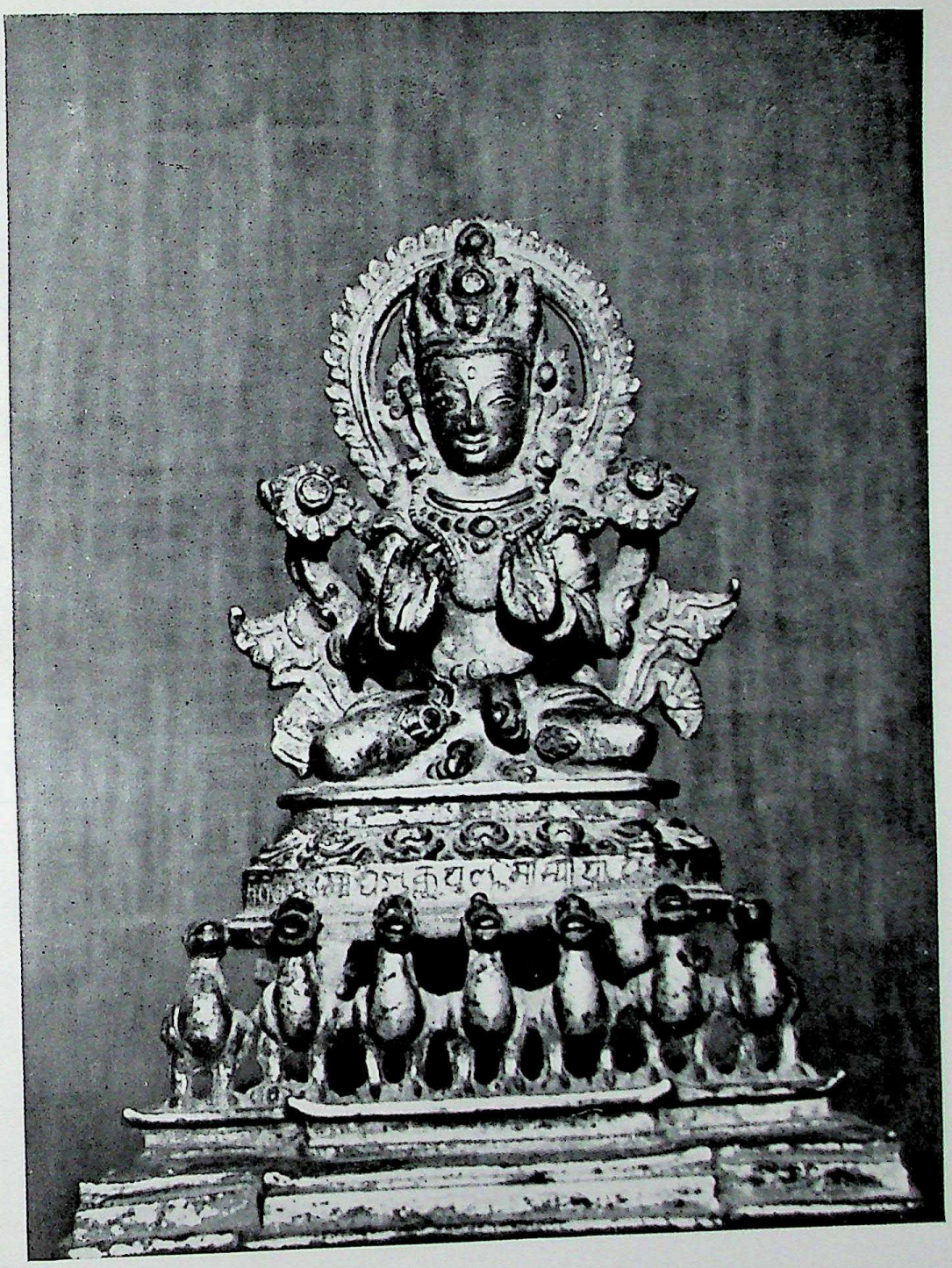


Sūrya on his Chariot, Nepal, 16th c. A.D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



Candra, Nepal, dated 1485 A.D.

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A Musician, Maharashtra,
19th c. A.D.

114

Horse Rider, Maharashtra, 19th c. A.D.

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Elephant Rider, Patan, Gujarat, 18th c. A.D.

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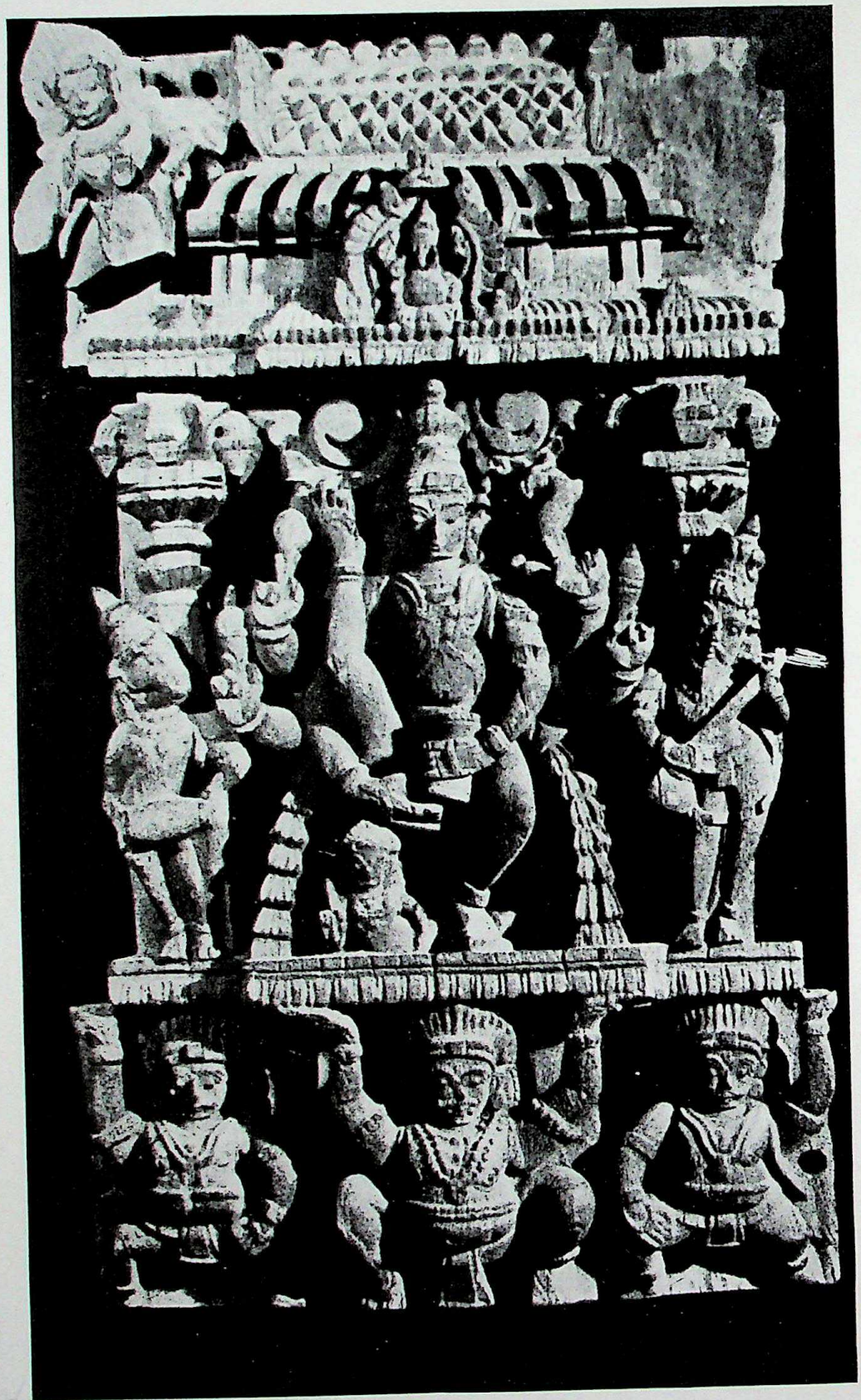
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



Lalātatilaka pose of Śiva, South India, 18th c. A.D.

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Virgin Mary, Goa, 19th c. A D.

Virgin Mary, Goa, 18th c. A.D.

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Immaculate Conception, Goa, 19th c. A.D.

Immaculate Conception, Goa, 18th c. A.D.

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St. Paul, Goa, 19th c. A.D.

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St. Mary Magdalen the Penitent, Goa, 19th c. A.D.

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